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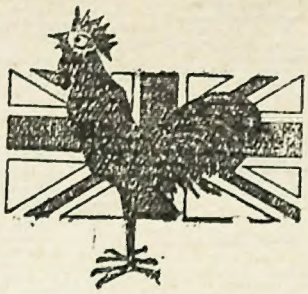

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Note:—The Views expressed in Articles are those of the individual Contributors and do not necessarily represent a general agreement of opinion in both or either of the above-mentioned societies.

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Special Number—Chiefly prepared by the Society of Women Musicians

THE CREATIVE SPIRIT IN WOMEN'S MUSIC

IT is commonly said that the creative spirit is lacking in Women's Music. The executive and interpretative faculties have reached as high a pitch in women as in men; but in composition, the record of "works" by which the evolution of the art of music has been carried to its present pitch has been one-sided.

"Let the Woman be Silent."

The reason for this is simple. During the ages when it was difficult to record anything less tangible than a Papal Bull, or to preserve anything more perishable than a stone wall, the recording and preservation of music was the work of the Church.

The Church, founding its procedure on the words ascribed to the Apostle, *Mulier tacet in ecclesia* ("Let the woman be silent in Church"), naturally did not concern itself with encouraging or preserving the utterances of women in music. So it came about that music, in gradually throwing off the bondage of ecclesiastical tradition, did so by means of the sex which had been fostered and trained in musical learning. It was but natural that this same sex (having all the accumulation of craft and practice behind it) should carry the evolution of music on through those wonderfully rich years in which it (music) established itself as an Art. The conditions of education gradually allowed the development of executive skill among women; but studies in the more abstract subjects being considered unsuitable for the female brain and character, composition never came into their purview, and so we find ourselves in the present day with a musical literature which, roughly speaking, is the work entirely of men.

This is not right. It is not good that either sex should neglect to share in the development of anything of real importance to the human race; and "in the beginning it was not so."

The Earliest Women Composers.

"In the beginning of what?" you may ask; "not, surely, in the beginning of composition?" Yes, certainly; in the beginning of composition there were women composers. Is it possible that readers of *The Music Student* are unaware that there is a musical Party, champions of British Music, which, with all the fervour at its

command, has for the last half dozen years been imploring the young British musician to study the works of those earliest women composers? Can it be that the impassioned appeal of the Folk-tune Party has fallen on deaf ears, and that the intelligent public which reads these pages has never troubled to become acquainted with the music of the Composeresses of Milking Songs, Weaving Songs, Spinning Songs, Cradle Songs, of Lyke-wake Dirges, of Laments for Heroes, of all the Love Songs addressed to the male sex? Or can it be that the Intelligent Public has taken for granted that these were composed by men?

A Re-Awakening.

The re-awakening of the women of this country to a share in the making of its music occurred more or less at the same time as the first faint beginnings of belief in the possibility of a native school of composition. Side by side with the men of the hymn-tune and anthem period, there grew up the female song-writer, at first too shy to appear in print except under some such disarming pseudonym as *Dolores* or *Claribel*, but gradually increasing in boldness and numbers.

With the revolt against Mendelssohn and the gradual de-saccharinisation of the best native taste, the writing of both men and women became more authoritative, and there is no doubt that the intimate study of Brahms made by so many English people was an influence in the growth of women's intellectuality in composition.

Wrestling with the "obscurities" of this great composer's style certainly gave the practice in mental effort which the politest male writers about women have always deplored her inability to make.

Modern Composers of Songs and the Smaller Forms.

The sugary song-writer has left her descendants. Their name is legion, and paper is scarce. But of women who have made a serious contribution to this branch of the art, Maud Valérie White and Liza Lehmann are outstanding names; while decidedly original work, though of restricted range due to the great popularity of a certain vein, has been done by Frances Allitsen, Florence Aylward, Lucie Johnstone ("Lewis Carey"), A. A. Needham, Amy Woodford-Finden, and others too numerous to mention.

Among the women who, besides songs, have written other forms of vocal music and also instrumental music, mention should be made of Ethel Boyce, Mary Carmichael, Rosalind Ellicot, Amy Elise Horrocks, Adela Maddison, Mabel Saumarez-Smith, Marion Scott (whose influence on the work of other composers has been as valuable as any direct contribution), and Emily Josephine Troup (who founded a scholarship in Composition for women at the R.A.M.).

Composers of Larger Works.

The amount published in the larger forms of composition is probably slight in comparison with the amount written; and of some women, as of some men, it is possibly true to say that their best work is "too good" for the market. Not every woman, nor every man, is endowed with the amount of self-confidence and imperviousness to rebuff necessary for "pushing" an ambitious work, and there have been many far from obvious difficulties in the way of carrying out large ideas in composition by women. The laurels of actual achievement in opera rest with Ethel Smyth; and as for composers of choral and orchestral works of varying magnitude, we may cite Alice Mary Smith, Mrs. Meadows-White, Marion Arkwright, Llewela Davies, Elsie Hamilton, Margaret Meredith, as well as some whose names are mentioned under other headings.

Composers of Pianoforte Music.

Considering the great number of excellent British women Pianists, the lists of works for the pianoforte between the compositions of Elizabeth Mounsey and Kate Loder and those of Evangeline Livens (to mention one of our most youthful composers) is surprisingly small. Amina Goodwin and Elsie Horne have written effectively solos for their instrument; and of Piano Concertos there are two to the credit of Dora Bright (whose work also in other forms, notably Ballet-music, is vigorous and brilliant), one by Kathleen Bruckshaw (another of the few writers of piano solos), and one by M. E. Marshall.

Ethel Barns, Agnes Lambert, Maggie Okey, and Susan Spain-Dunk have written Violin Sonatas, not to mention their work in other forms of Chamber Music, where they have the company of such writers of Trios, Quartets, Quintets, as Alice Verne Bredt, Adela Hamaton, Margaret Savory, Edith Swepstone, Dora White.

May Mukle, Rebecca Clarke, Nellie Fulcher, Lucy Vincent have written respectively for 'cello, viola, violin, and oboe; and among those younger musicians from whom much may still be expected are Ethel Bilsland, Helen Bidder, Ruby Holland, Morfydd Owen, Kathleen Richards, and many more who are spending their impressionable years under conditions of startling change for women.

In the Reconstructed World for which we hope, the Arts should be acknowledged as of supreme importance in human life and intercourse, and a double task lies before Women Musicians—to uphold, in spite of the clangour of industry and the urgency of economic business, the dignity of Art, and to compose music worthy of the days through which they have lived.

K.E.E.

THE SOCIETY OF WOMEN MUSICIANS—A MODEL FOR MEN

ASK any mere man who is struggling to engineer a progressive movement in music where he gets his most dependable support, and he will answer—the women. It is the women who form the bulk of the audience at a lecture of the Incorporated Society of Musicians or the Music Teachers' Association. It is the women who flock to the Vacation Conferences on Musical Education, and the various Training Courses for Teachers. In the peaceful days when the Home Music Study Union used to hold its summer "Musicians' Holidays" we had definitely (and quite unfairly) to reserve a portion of the accommodation in the house for men; otherwise it would have at once been taken by eager women, all booking early in their anxiety to meet our lecturers, sit at their feet and learn some new thing.

It was in 1911 that the modern women's movement for efficiency in musicianship reached the point where combination became possible and necessary. The Society of Women Musicians was formed, and in its first session deliberated on such varied subjects as Piano Technique and French Lyric Diction, Indian Music and Polish Folk Songs, the Music Copyright Bill and Brass Instruments. Not content with this vigorous winter and spring offensive, the Society embarked on a two-days' "Composers' Conference" in the hot days of summer, formed a Choir, started a Library, and amassed a nice little balance at the bank. No infant society could well expect a better first session than that!

Next year further activities were added. For instance an "Advisory Section" came into existence "to help young or inexperienced musicians who may be in need of advice in matters connected with their professional careers." "Music Meetings," "Public Concerts," "Private Concerts," and a series of Bach Chamber Concerts showed a desire for actual music as apart from its mere discussion.

Soon came a great development of interest in composition. "Composers' Trial Meetings" were held (the name sounds rather ominous, but really indicates nothing more terrible than the submitting of one's own tender compositions for one's kindly colleagues' criticism). Then began Miss Katharine Eggar's Fortnightly Composers' Meetings, which "successfully demonstrated that women musicians were doing something higher than writing mere 'shop ballads.'" String Phantasies, piano solos, and nine settings of Blake's *The Sunflower*, composed by members of this little group of enthusiasts were put before an audience. The nine vocal items formed a sort of flower show, and the audience, by vote, awarded its approbation to the best developed and most beautiful specimen in the exhibit.

It was natural that after this the publishing side of a musician's career should come under review, and "Composer and Publisher: a Study in Rights and Wrongs," was the title of a subsequent meeting, when the Secretary of the Society of Authors and Composers attended and gave weighty counsel.

By this time War was filling every musician's thoughts and the women rose to their opportunity, giving a fine concert at Sutherland House and sending £100 to the Star and Garter Fund as its result. (In a few days from the appearance of this issue they will be holding a concert for the Musicians' Fund of the Y.M.C.A.). The undertaking of Musical Examinations for Girl Guides was another enterprise doubtless suggested by the war, and a practical piece of public service.

The outstanding features of the last year are the establishment of a Singers' Circle, formed at the instigation of Professor Agnes Larkcom, for the promotion of a higher standard of English Singing and Teaching of Singing; and the formation of an Education Sub-Committee for the consideration of Musical Education in connection with the new Education Bill and with Reconstruction.

The annual Composers' Conference, after the lapse of a year, will be held again on July 6th.

Mr. W. W. Cobbett has just done the S.W.M. the honour of placing *The Cobbett Free Library of Chamber Music* under its care. The Library is in course of formation, and will be thrown open to the music-loving public in the autumn.

Recognition of the right of women to a tiny share in the management of the professional societies, of which they constitute so large a part of the membership, began to appear in the Session 1916-17, when Miss Lucie Johnstone became the "first and only" woman member serving on the Council of the London Section of the Incorporated Society of Musicians, and Miss Katharine Eggar the first woman member of the Sub-Committee of the Society of Authors and Composers. Shame that this recognition should be so tardy and so scanty!

The Founders of the S.W.M. were Miss Gertrude Eaton and Miss Marion Scott. Its Presidents have been Mme. Liza Lehmann, Miss Emily Daymond, Mus.D., Mme. Chaminade, Miss Eggar, and Miss Scott, and Miss Gertrude Eaton. Its present Hon. Secretary is Miss Gertrude Eaton, its offices are at the Women's Institute, 92, Victoria Street, S.W., and its subscription 15s. 6d. for professional women, £1 6s. for non-professional women. These sums entitle to the full use of the Women's Institute—a valuable privilege. Men musicians may pay a modest 5s. per annum and become Associates.

Any London musical woman who fails to seek membership of this Society is surely lacking not only in a sense of her own welfare, but also in public spirit. If I were Lloyd George I should exclude such a person from the franchise. P.A.S.

An Omission, an Acknowledgment and an Explanation.

The article on the opposite page has one omission. The compositions of "K.E.E." (or Miss Katharine Eggar), which are not mentioned in her article, form an important contribution to Women's Work in Music, and include Songs, Chamber Music, Pianoforte Music, and a Scena for Voice and Orchestra.

We should like to take this opportunity of expressing our indebtedness to Miss Eggar, upon whom, as Chairman of Council of the S.W.M., has mainly devolved the organization of the Society's labours in the preparation of the present issue—an issue which may surely be considered unique in the history of musical journalism.

One thing in connection with this number may be pointed out here. Its scope has been confined to the work of British women musicians, the whole subject of women's activities in music being too wide a one for treatment in a single issue.

WOMEN AS ORGANISTS AND CHOIR TRAINERS

By MARY LAYTON, F.R.C.O.

"Bright Cecilia raised the wonder higher,
When to her organ vocal breath was given,
An angel heard and there appeared—
Mistaking earth for heaven."—DRYDEN.

APART from poetry there is not a great tradition for women organists. The conquest of the King of Instruments has needed special effort and perseverance to overcome the limitations imposed by feminine customs, and, until lately, a certain want of alertness on the part of educated women in managing mechanical details. Modern organ playing, like horsemanship and motor driving, invites the strong, healthy, dominant woman, but probably all through the development of modern music the Fanny Mendelssohns have been in the majority, content to assist and even contribute anonymously to the beloved brother's fame.

An Enlarged Sphere.

For the last 50 years, however, we have seen the efficient work of the woman musician in various forms formerly exercised by men, and to-day, while dreadful war is destroying our finest manhood in the depleted organ lofts and choir rooms, woman is quietly taking a valued and honoured place. For convention and prejudice, professional or ecclesiastical, must perforce make room for the sisters and daughters of all those who have gone into the smoke of battle, perhaps never to return.

Among these women is Miss Beatrice Thorne (daughter of the late well-known organist Dr. E. H. Thorne, and sister of the present organist, E. H. Thorne), who has been carrying on the Bach recitals at St. Anne's, Soho, in her brother's absence. And there are women to-day who have donned their academical robes to sit in many a chancel, in churches where hitherto their singing sisters have only been permitted to take their place in the outer court, supplementing the boys' voices, and as far as possible removed from view.

A notable instance is that of Jessie Barratt Handley, so well known as a trainer of boys' voices, at present officiating at one of the largest and most fashionable churches in London, with a fine musical tradition and highly trained choir. She says, "Now is woman's opportunity—the best she is ever likely to get." And well has she, and many others, embraced this opportunity, though ready to stand aside when the brother musician may return.

In Ireland, where the educational opportunities of women have always been in advance of those in England, as far back as 1909, there were no fewer than thirteen women organists of Irish Cathedrals; but in England the first cathedral appointment has just been given to a lady at Rochester, Miss Hilda Milvain, F.R.C.O. We learn from *The Educational Directory* that no fewer than three hundred posts as organists in Churches, Chapels, or Colleges are held by women in England and Scotland which were held by men previous to the war.

Some Famous Women Organists.

The first woman organist to play the great fugues of Bach was probably Elizabeth Sterling, who anticipated Beatrice Thorne by seventy years; and glancing back half a century one thinks also of the Mounsey Sisters: Mrs. Mounsey Bartholomew at St. Vedast for fifty-four years, and her sister Elizabeth at St. Peter's, Cornhill, for forty-eight years (she was hostess to Mendelssohn when he played on the organ there), and others with a wonderful longevity record. One of the most interesting was Ellen Day. She was known as a wonderful child pianist, playing to Mendelssohn and Chopin and Queen Victoria, and officiating at Christ Church, Victoria Street, Westminster ("with a skilled musicianship and devout feeling" as her late choir-master says), until her death a short time ago, at considerably over eighty years of age, after forty-five years of organ playing.

It is pleasant to remember that the College of Organists was the first English musical body to give its diplomas to women, the first candidate for Fellowship presenting herself in 1872.

Women as Choir Trainers and Conductors.

As Choir Trainers, women certainly have not been behindhand. Perhaps inspired by Miriam of the old Israelitish days, they have delighted in the training of the voice, mostly of children and their own sex. They have been acknowledged by men as efficient colleagues. Dr. McNaught, the prince of adjudicators in numerous competitions, says, "The very finest renderings of choral music that I have heard have been conducted by women." This is good for us to remember, for it proves that "the last word" in music is from the intuitional and spiritual. He also says, "It was Mrs. Sterling who taught me to love Bach." Of course, the great majority of Girls' Clubs, who sing so well in our modern Festivals, are conducted by women, and one is sorry only to be able briefly to notice this fact, and also the excellence of the women-trained Children Choirs in the Elementary Schools.

With regard to choir training in Churches where there are men and boys, Sir Frederick Bridge says, "It all depends upon the person. There are many excellent lady organists. They do better with boys than many men; it is always a question of being able to maintain discipline."

It would be good to give details of noted women conductors like Mrs. Bourne, and Margaret Fowles, of Cowes, whose powers as a leader were shown in a wonderful degree in the conducting of her large choral and orchestral society, the members of which gave devoted allegiance to her for twenty years. Many other names could be mentioned, but perhaps enough has been said to stimulate and encourage our sisters, who still hear the boom of the big pipes with longing desire.

[The author of the article on this page has, perhaps, the foremost claim of anyone to speak on the subject of women as organists and choir trainers, for her experience has been wide and varied.

Mrs. Layton started her professional career at the age of 14, as organist at Christ Church, Westminster. She was the first woman candidate for the Fellowship of the Royal College of Organists, obtaining her diploma in 1872, at the age of 23.

Among the various appointments she has held, was the post of organist and choir trainer at Chelsea Congregational Church, where she was for 27 years, but perhaps she is best known by her work as Musical Director of Westminster Chapel (where from 1902-4 Oratorio Services, with full chorus and orchestra, were given under her conductorship), and by her Ladies' Choir, which took First Prize in the First Class at the *Concours International* at Paris, in 1912.

Mrs. Layton is still active in musical work, and last August was playing at St. Peter's, Eaton Square. Her children are all organists—amateur or professional.—ED.]

Our Children's Musical Paper.

Youth and Music, for May, has for its chief topic that of Rhythm, and at the end of a story-article on this subject, are given a number of rhythm tunes for comparison and study. Other articles include, *The Story of the Great Italian Violinists*, by Marion Scott; *A Scouts Troop's Musician's Evening*, by Rev. J. Lewis; *How Music was First Written; Young Conductors and Young Choirs; Preliminary Remarks on Tone:* and a Serial Story of Three Boy Musicians in the War. In addition there is a Shakespeare Song by Martin Shaw, for children's singing, and two short pieces by Purcell and Jeremiah Clarke, arranged for young pianists by Percy A. Whitehead.

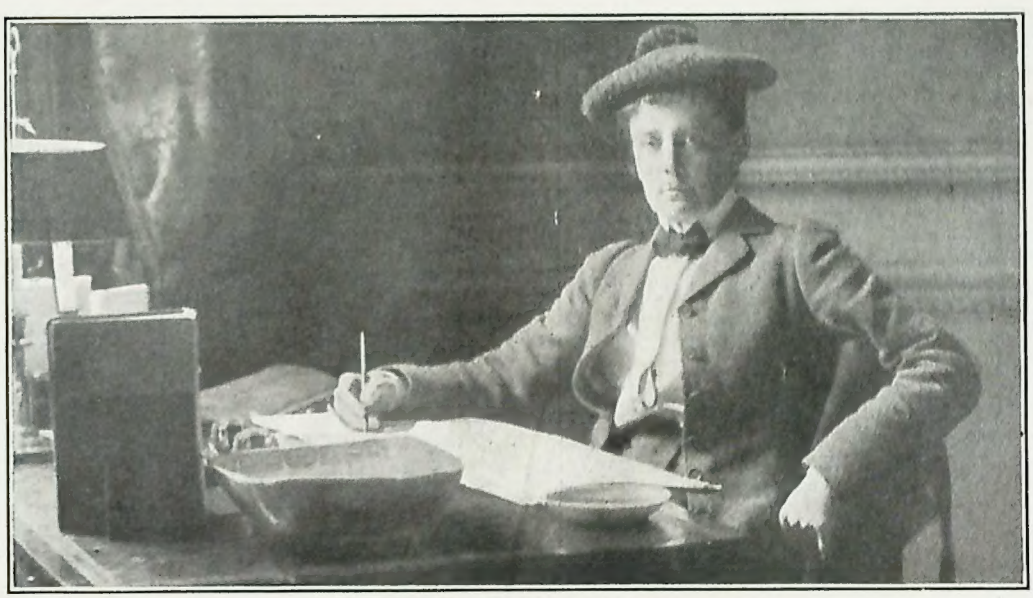
FAMOUS WOMEN MUSICIANS

MARIE BREMA.

As a famous opera-singer, whose most notable roles have been those of Orfeo, Dalila and the Wagnerian heroines, Miss Brema is known throughout the world. She is also distinguished in oratorio, and has carried out her own operatic management. She is a Professor at the Manchester R.C.M., and is President this year of the Society of Women Musicians.

LIZA LEHMANN.

Madame Lehmann, one of our most noted composers, made a most successful début as a singer, but later on, composition proved the stronger claim. Her song-cycles, *In a Persian Garden* and *In Memoriam*, and an immense number of other vocal and instrumental works have made her name a household word in America, as well as in this country.



ETHEL MARY SMYTH.

Here we see the celebrated composer of *The Wreckers* at work in her study. Dr. Smyth has written a number of orchestral, choral and chamber works, her most recent production being the opera, *The Boatswain's Mate*. As an estimate of her work, we quote the critic of the *Neue Freie Presse*, who, a few years ago, wrote of her string quartet:—"Schumann declared that in more senses than one the names of all female composers could be written on a rose-leaf; Ethel Smyth's name should be written on an orchid leaf, and she should want it to herself.....Harmonic complexity, instrumental treatment, she handles 'like a man.' Hats off to this gifted Englishwoman, besides whose quartet a whole mountain of quartets by German male writers shrinks into insignificance."

MEMBERS OF THE

SOCIETY OF WOMEN MUSICIANS

GERTRUDE EATON.

Miss Eaton, Co-founder of the S.W.M., and President for 1917, trained as a singer in Italy and afterwards at the Royal College of Music, and with Madame Oudin. For some years she was Hon. Secretary of the Royal College of Music *Magazine*, and Hon. Treasurer of the S.W.M. She is an active worker in prison reform and in all movements for benefitting women and children.

MARION M. SCOTT.

Miss Scott, Violinist and Composer of Songs and Chamber Works, has devoted herself specially to furthering the interests of British Music. She has published a number of articles on musical subjects in different periodicals, and a volume of Poems. She has been Hon. Secretary of the R.C.M. Union since its foundation in 1906, and was one of the founders of the S.W.M., in 1911.

Photo by *Insted.*

KATHARINE E. EGGAR.

Miss Eggar, Pianist and Composer, studied abroad and at the R.A.M., was Hon. Secretary of the S.W.M. from its inception until 1914, President, 1914-15, Vice-President and Chairman of Council since. She has written and lectured on musical subjects and has contributed to *The Music Student*. Her compositions include a Piano Quintet, 'Cello Sonata and other Chamber works, Piano pieces and songs.

LUCIE JOHNSTONE.

Miss Johnstone, Vice-President of the S.W.M., studied at the Royal University of Ireland, where she held a Scholarship in English Language and Literature, and was also a prize-woman. Her subsequent career as a singer, particularly in oratorio is well known. It is not so generally known that Miss Johnstone and Lewis Carey, the well-known song composer, are one and the same.

BRITISH WOMEN AS INSTRUMENTALISTS

By MARION M. SCOTT

RCM London

PURCELL remarked quaintly in one of his prefaces that England "being farther from the sun, we are of later Growth than our Neighbour Countries, and must be content to shake off our Barbarity by degrees." Certainly England has been slow to adopt the idea that women could play orchestral instruments, and to all intents and purposes women instrumentalists are a development of our own time, though we know that in Italy, two hundred years ago, admirable orchestras existed at the four great Conservatoires in Venice, composed entirely of women. Anyone who is interested in the subject can read the diverting accounts of these performances, given by Dr. Burney and others.

Women as Solo Players.

But in England women were expected to let all instruments severely alone, with the exception of the organ, piano and harp. Possibly the organ was considered respectable on account of St. Cecilia; the piano—well, Queen Elizabeth set a good example by playing the virginals; and the harp was calculated to display a well-turned arm. It is a fact that before 1838 no female students entered at the Royal Academy of Music in any subject save these three. There may have been sporadic violinists earlier elsewhere, but a few drops of rain don't make a river, and it seems as if the real impetus towards instrumental work has come partly from the example of that great woman violinist, Wilhelmine Norman Neruda (born in Moravia, 1839), and partly from the general awakening connected with the Women's Franchise movement.

The violin was the first orchestral instrument to be much played by girls, and to this day it remains the favourite. In 1876 a violin scholarship at the R.A.M. was won by Julia Nolte, and by the eighties the "lady violinist" was an accepted, though still rather striking fact. That admirable teacher, Prosper Sainton, attracted some very gifted pupils to the R.A.M.; while the opening of the Royal College of Music, in 1883, provided another channel for the rising tide of music, and these two great institutions have continued to exert a profound and beneficent influence, the number of women students at both schools being far greater than that of the men. Mention should also be made of the hundreds of women instrumentalists who have studied at such other foundations as the Guildhall School of Music, Trinity College of Music, Royal Manchester College of Music, Birmingham and Midland Institute, etc. But while these places have continued always with us, a large number of women violinists were drawn to complete their studies abroad under the great teachers who had a world-wide fame. There have been three distinct phases. First that which centred round the Hochschule and the glorious art of Joachim in Berlin; then the Sevcik phase, in which pupils flocked to Prague, to amaze the world later by the marvellous technique attained under that distinguished teacher's methods; and third and last, the Leopold Auer era, when a number of our foremost women violinists completed their training with him in Russia. Then came the war, which cut a sharp line across all foreign influences, and threw British musicians back upon the resources of their own country, though not before such players as Marie Hall, May Harrison, her sister Beatrice Harrison, the 'cellist, and others, had demonstrated to Europe and America how well British artists can hold their own with those of any country.

Women as Ensemble Players.

Not less interesting than the progress of women to the front rank as solo players has been their work in ensemble. The Shinner Quartet (led by Emily Shinner) was first in the field, and its fine example has been splendidly followed by such organizations as the Nora Clench, Edith Robinson, Langley-Mukle, Lucas and Egerton Quartets. Readers who are interested in this subject will find fuller details in my article on British Women's Quartets, which appeared in the *Chamber Music Supplement* to *The Music Student*, for October, 1913.

As soloists and ensemble players, women met with comparatively little opposition;—they came, they played, they conquered;—but in orchestral music the position has been different, for the prejudice against admitting them to first-class orchestral work has been strong. Women could get as good a training as men in the student orchestras of the R.A.M. and R.C.M. (though at the latter place Wind scholarships are still closed to women), but in subsequent professional life they were for long debarred from the full practice of their attainments. However, in the last decade of the 19th century, various excellent organisations sprang up, notably the English Ladies' Orchestral Society (an orchestra where all the instruments were played by women), and that admirable string orchestra conducted by the Rev. E. H. Moberly, which flourished for a few seasons. It was not long before women formed the main body of string players in many amateur and scratch orchestras all over the country. In London mention should be made of the London Diocesan Orchestra, which was not only composed of women, but also conducted by women—first by Miss Haweis, and later by Miss Amabel Marshall, daughter of that well-known woman conductor, Mrs. Julian Marshall. But among all women who have furthered the cause of orchestral music, probably the greatest things have been achieved by Miss Rosabel Watson and the Mukle family. Both as player and conductor, as a musician herself and the inspiration and organizer of other women's music, it is not too much to say that Miss Watson's position is unique. She has kept faithfully to women, and one of her distinctions is that she and her band gave a first-rate performance of the *Siegfried Idyll*, at Roedean School, in October, 1914, played entirely by women musicians.

The Influence of the War.

It was not till the war that the real powers of women as orchestral players were fully acknowledged. When the men were called up for military service, it was found their places must be filled by women, and few developments in musical England have been fraught with greater interest than this. Women harpists, it is true, had always been admitted to all orchestras, probably because few men played that instrument, but Sir Henry Wood set a fine precedent when he admitted women string players to the Queen's Hall Orchestra, in 1916. The experiment was an instant success, and it is to be regretted that the Royal Philharmonic Society and one or two other big organizations have not seen fit to follow suit. But perhaps this is hardly surprising in the Philharmonic, which only tolerates women as Associates or Fellows, denies them the privilege of membership, and so automatically excludes them from all share in the governance of the Society!

In theatrical music women have had a great success. The entire orchestras are composed of women at the Coliseum and London Opera House, also at the Chiswick, Shepherd's Bush, and Wood Green Empires, and women players are employed at many of the leading theatres, such as the Comedy, Globe, etc.

Nor is this movement confined to London. All over the country the same thing has been going on, and women are now included in the ranks of the Brighton Municipal Orchestra, and Brighton Hippodrome; Bournemouth Corporation, Harrogate Municipal, and Devonshire Park (Eastbourne) Orchestras; also in many other places such as Bexhill, Bridlington, etc.

Besides all this activity at home, women have done splendid work in concert parties touring at the Back-of-the-Front, or at Base Camps, in various war areas.

SOME NOTES ON LEADING INSTRUMENTALISTS.

The following brief notes may give some idea of the leading Women Instrumentalists, though their number is (fortunately for Britain) so large that a complete list is an impossibility here.

Violin.

Amongst Joachim pupils one recalls Emily Shinner (Mrs. Liddle), who died all too young, with her pure classical style and great gifts as a quartet leader; Mary Cardew (Mrs. Douglas Scott) with her fine fire and dignity, particularly as a Bach player; Maud McCarthy (Mrs. Maud Mann), who made such a successful *début* as a prodigy, and afterwards grew into a fine and very individual artist; Nora Clench, who with her rich artistic gifts in many directions has the unique distinction of having been a pupil of Joachim for the violin and of Watts for painting; Editha Knocker, whose great powers as a teacher have been shown by her launching such splendid young artists as Sybil Eaton and Rhoda Backhouse, and who is in addition an experienced conductor.

Then among R.A.M. pupils are Winifred Robinson, Nettie Atkinson and Selina Cox, all admirable players; Cecilia Gates, artist to her finger tips; and Ethel Barns, her work marked by delicate thoughtfulness both as violinist and composer.

From the R.C.M. come Jessie Grimson, fine leader and ensemble player; May Harrison, that noble artist (who subsequently studied under Auer), and who has won international fame; Marie Motto, her playing full of temperament; Helen Egerton (afterwards a Sevcik pupil), whose style is full of gracious charm; Miran Lucas (who also went on to Sevcik), who is so capable a quartet leader; Amabel Marshall (Mrs. Ronald Carter), fine player and all round musician; Harriet Solly, who has done much to introduce modern French Chamber Music to English audiences; Dora Garland, a splendid Bach player, who was amongst the first women to be admitted to Queen's Hall Orchestra; Evelyn Hunter, that cultivated artist; also Winifred Smith and Helen Gough, both afterwards pupils of Sevcik.

Other Sevcik pupils are Marie Hall, with her superb technique and meteoric success; Marjorie Hayward, a most charming, capable artist; the late Dorothy Bridson; and Daisy Kennedy, with her wonderful power.

Kathleen Parlow and Isolde Menges are Auer pupils who have greatly distinguished themselves.

Edith Robinson (of Manchester) is a splendid quartet leader; Beatrice Langley has great gifts as a soloist and ensemble player; Gwynne Kimpton has made her mark as violinist, viola player, conductor, and organiser; and Leila Doubleday, Marjory Bentwich, Mary Law, Marian Jay, Tessie Thomas and Annie Godfrey are all violinists who call for appreciative mention.

Viola.

Cecilia Gates has already been referred to as a violinist, but must also be named here, for at the time when she specialized on the viola, she was considered the finest woman player of that instrument in England; Sybil Maturin and Maud Aldis have both had immense experience and well deserved success as ensemble and orchestral players; Frances Marshall is well known as a quartet player; and Rebecca Clarke is a fine player who has also strong gifts as a composer.

Violoncello.

Florence Hemmings was probably the pioneer, and was 'cellist in the Shinner Quartet; May Mukle studied entirely at the R.A.M., and her powerful personality and splendid abilities have brought her fame on both sides of the Atlantic; Beatrice Harrison, who studied partly at the R.C.M. and partly in Germany, is a superb artist who has met with unvarying success in England, America, and many European countries; Beatrice Eveline, Stella Fife, Alice Elieson, Margaret Izard, Adelina Leon, and Gwendolen Griffiths are all admirable musicians.

Double Bass.

Rosabel Watson was the very first professional woman bass player to do work other than music hall turns or foreign cafés, and she is a fine artist; F. Mukle was the next; and another member of the same family, Louise Mukle, is now a really first-class player. Mrs. Morton Stephenson played as an amateur.

Wood Wind.

There were several women flautists doing solo work at music halls, etc., thirty years ago; but Frances Thomas (clarinet) was the pioneer in real orchestral work, and she is still the best known clarinettist. Edith Penville (flute), trained at the R.A.M., is a very remarkable artist; Elsie Wild (flute) and May Woolhouse (piccolo) are well known; Leila Bull (oboe) was the pioneer in her department; Maude Melliar (Mrs. Jones), a fine oboist, won the first wind scholarship thrown open to women at the R.A.M. in 1901: and Lucy Vincent is also an oboist. Anne Mukle, Florence Mukle and Lucy Mumby are the only bassoon players at present. More recruits are wanted for this not too difficult instrument.

Brass.

As a horn player, Rosabel Watson was again the pioneer, and she says she wishes she could induce more women to study this beautiful instrument. Clara Farrow and Bessie Lucas both play the horn admirably. Lilian Mukle (trumpet) ranks very high in her profession, and Kate Lucas and Catherine Fidler are good artists. Constance Moss and Hope Johnson (trombone) are excellent players and musicians.

Timpani.

There are many good players, two of the best being Miss Fulcher, now deputy-conductor at the Coliseum, and Miss Grafton Murray, a first-class all round drummer.

The above article makes no claim to be an exhaustive survey of women's work as instrumentalists, a whole book being required for that, but it is hoped it will at least serve as a finger post to some fuller study of a fascinating subject.

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PERCY A. SCHOLES,
Organising Sec., Music Section, Y.M.C.A.

THE ADVENT OF THE WOMAN SOLO-SINGER

By LUCIE JOHNSTONE

I.—THE RISE OF THE SOLO SINGER IN ENGLAND.

VOCAL music being of necessity the first music, we may conclude there was no end of singing in those peaceful days when the tyranny of noise and its power to destroy the beauty of song had no existence. How could the people keep from singing? They were wakened by the song of the birds; they worked to the hum of the bees; and the sighing of the wind lulled them to sleep. No wonder "the morning stars sang together," and all the sons of men shouted for joy. Song has been with us from those early Hebrew days when Miriam, Deborah, Judith and Mary were the singers; and to-day we can say, with pathetic and yet thankful emphasis, that it has not failed the world even in this time of sorest need.

To find the conditions which have brought forth the modern solo-singer, however, we must not search among primitive records, but need only "project our thoughts backwards" (as an eminent Irish orator once said) as far as the closing years of the 16th century.

During the last decade of the 16th century a most important work was being carried on in Italy, the result of which was to open the door of opportunity to the Woman Solo-singer—not only in that country but in England. All the Arts, save music, had come under the Renaissance influence; music alone stood apart—or rather, she was not prepared for the inflow of the new thought, as she possessed no medium for its expression.

Rise and Influence of Opera.

A group of artists, calling themselves La Camarata, set before them a two-fold task—to bring music under the Renaissance principles, and to revive Greek Drama. The work of this movement was both destructive and constructive. "Destructively, it was war to the knife with counterpoint and with all for which counterpoint stood. Constructively, it meant devising a new form of composition." The new thought and life of the time needed a new means of expression. The need and the man met; the man was Monteverde. He had arrived with all his "luxuries"—the new tonal system, his programme music, his free sevenths, and most of all, so important to the singer, his new invention of monodic composition for a single voice with instrumental accompaniment.

At the same time, the rise and growth of individualism in Art which the Renaissance had produced was the influence destined to co-ordinate all the activities of the Camarata.

The first apparent fruit of their enthusiasm was the performance of *Daphne* (a *favola in musica* or opera) which took place at the Corsi Palace, in 1595. The libretti by Rinuccini, the poet member of the Camarata; music by Peri, the singer and composer. This was the first opera on record. We read what a competent (if unnecessarily candid) witness wrote afterwards about the singing of the great Vittoria Archelei who took the part of Daphne. "She was no beauty, but the foremost songstress of the time. She ornamented the written monody with long flourishes and turns (*lunghi giri e gruppi*) which disfigured it, but were very much in fashion, and the singer, Peri, who was also the composer of *Daphne*, praised them highly. So at the dawn of opera the virtuosa singer had her share in the business, and her disfiguring flourishes were condoned by the composer."*

*Apthorp's, *The Opera, Past and Present.*

The Early Singers in England.

The Florentine music reform failed to revive Greek drama; but it achieved something much more original in giving birth to opera.

Well nigh a century passed before the door of opportunity in England began even to creak on its hinges. It opened slowly but it was never flung back. Dr. Burney tells us that solo singing was little cultivated before the 18th century, and up to that time all a singer needed was some voice, tune and time, accompanied by a few suitable gestures. He assures us, too, that music was always called in to the assistance of weak plays and unattractive actors of our national theatre. We can easily picture our first singers modestly pushing in between the acts of the playhouse and cheering up a yawning audience! These poor solo women had more than their fair share of opposition, and prejudice was busy as usual when women attempt to do something their grandmothers never did. The chief reason, however, was a sound one in this particular case. The low moral atmosphere of the playhouse was not conducive to high thought or living, and parents objected to men teachers—the only teachers available. Evidently the men of those days, unlike those of to-day, were not all they should be! So the women had to fight, like the Britons they were, to hold the ground they had taken; and they succeeded, even though Queen Anne had an act passed to prohibit solo singing, not considering it a decent practice. Indeed, the great majority of the serious public preferred to hear women singing together in chorus, basing their preference on the convincing wisdom contained in the proverb which declares, "There is safety in numbers."

There were a few distinguished singers in the 17th century, notably Mrs. Arabella Hunt, who seemed to do as much for Purcell in singing his beautiful songs, as he had done for her in writing them. Mrs. Hunt, we read, had a fine voice and style, and was a favourite of Queen Mary (the Consort of William), who much to Purcell's disgust preferred a vulgar little song to his. Davenant, Purcell, Gay and Arne in the operas, oratorios, and songs they wrote, did a great service to the women singers of their time. They created the need for women singers to receive training; for their music required much more than some voice and a few gestures for the performer to gain a legitimate position similar to that which the official solo-singer in Italy was already enjoying. As early as 1732, Mrs. Cibber sang the part of Rosamund in the opera of that name at Lincoln's Inn Fields; and she also appeared in Lampe's opera, *Amelia*, a year previously; and finding her an attractive artist he composed *Rosamund* specially for her. Dr. Arne was the first conductor to introduce female voices in oratorio. The first occasion on which they appeared was in his *Judith*, performed in 1773.

From 1700 to 1786 there is a splendid record of renowned singers. The names of Mrs. Davis, Mrs. Cross, Mrs. Bracegirdle, Mrs. Lindley, are found in all histories of their time, where due credit is given them for being accomplished vocalists. There was Mrs. Champion, who was much eulogised for her singing in Motteau's Masque, *Acis and Galatea*, in 1701. Mrs. Tofts, whose singing in 1703 created great enthusiasm, sang several songs in Italian and English at a subscription concert (the first of its kind) at Lincoln's Inn Theatre. About the same time Mrs. Anastasia Robinson appeared at the Opera House in a new kind of performance called the Ridotto, in which she contributed twenty-four songs. A ball followed, led off by

a duke and duchess. In 1730, Miss Rafter attained great fame at Drury Lane. Another candid critic wrote of her that she was intolerable when she meant to be fine, but left nothing to be desired in humorous songs and ballads. Miss Cecilia Young (Mrs. Arne) was considered one of the most superior singers at Covent Garden, in 1744. Miss Brent was enjoying great popularity at Vauxhall Gardens twenty years later.

A High Standard in Singing.

The year 1775 was a most important date in the history of the woman singer. It was the year in which Italian opera was established in England. Its influence for good on the singers of our country was great and far reaching. Famous singers from the Continent, particularly from Italy, were brought over, notably by Handel, when high standards of vocal art were set before the English singers. Handel paid an Englishwoman, Mrs. Cibber, the compliment of composing the contralto solos in *The Messiah* specially for her.

A three-fold link is formed between the last year of the 18th century and the first of the 19th by the names of Kitty Stephens, Anne Paton and Catherine Hayes. Each of these was famous, both in England and on the Continent, in Italian opera. Kitty Stephens, a Londoner, was the greatest of the three. When Catalani was retiring, Miss Stephens was offered her place in Italian opera; but she refused it, preferring to devote her time to oratorio and festival work in England. Anne Paton was noted for her personal beauty as well as for the beauty of her voice. She was remarkable in that she had a wonderful compass of voice, and equally wonderful execution. Catherine Hayes studied with Garcia, in Paris, and became famous in England and abroad. With her name ends the list of the first succession of women singers.

II.—NINETEENTH CENTURY SINGERS.

Clara Novello, born 1818, is the first name of note in the succession of English singers born in the 19th century. She held a most distinguished place as a soprano singer both in opera and oratorio. Schumann writes of the extraordinary interest she excited in his country, and the universal surprise created by her simple, noble style of Handel singing. She won a wide fame, and kept the power and beauty of her voice long after she retired from public singing. She said farewell in 1860.

Jenny Lind was four years younger than Clara Novello, and is admittedly the most famous of women singers. She belonged to the whole world. The fact, however, that she loved England and the English people, English songs and English festivals, and that she chose England for her home after world-wide travel, makes us feel she should take her place amongst our singers. She was unrivalled in opera and oratorio singing; and a simple English ballad sung by her was never forgotten. Her generous sympathy was always helping needy causes and individuals. She gave a hospital to Liverpool, and raised large sums for other English charities. When Jenny Lind retired from public life she devoted several years to teaching English girls how to sing. Her last appearance in public, at Malvern, in 1883, was in aid of an English charity. The story of her wonderful fame is marvellously enhanced by the charm of her home life and the beauty of her Christian character.*

Lemmens-Sherrington, a Lancashire woman (married to the famous organist, Lemmens), made her debut in 1856. She rapidly rose to be the leading soprano of her time—a position which she held for many years. She was well known on the Continent, sang in Italian opera with success, but won her laurels in English oratorio and festival singing.

*A portrait of Jenny Lind appears in this issue.—Ed.

Sainton-Dolby, born in London, began her student life at the Royal Academy of Music, and rose to be the greatest English oratorio contralto singer. She had a wonderful voice of great beauty and power, which she used with exquisite skill. Mendelssohn, hearing her in *St. Paul*, induced her to visit his country, where her singing won the deepest appreciation. On another occasion abroad she sang with Jenny Lind in a duet, creating a marvellous impression—as well it might. Dolby retired while her voice was still beautiful, and became an eminent teacher of singing and a composer of cantatas and songs which at one time were popular. Fanny Moody is her most distinguished pupil.

Patey, also a Londoner, may be said to have succeeded Dolby on her retirement. She became the foremost oratorio singer for thirty years in England. Most of her professional life was spent here; but she was also known on the Continent, notably in Paris, where she several times sang the contralto music in *The Messiah*, in French. She also toured Australia and America with success. She died in harness while on a tour through England, in 1904. Those who have heard her voice can never forget the power and beauty of its tone.

Edith Wynne ("The Welsh Nightingale") was a contemporary of Patey and toured America with her with remarkable success. She also sang in opera and oratorio, but her fame chiefly rests on her artistic singing of old Welsh and English songs.

A list of names, which cannot lay claim to completeness, of outstanding British singers still with us, will carry us up to the beginning of the 20th century. Many of our readers will have personal knowledge of the splendid achievements for which the later names stand:—

Albani, Anna Williams, Grace Damian, Agnes Larkcom, Antoinette Sterling, Hilda Wilson, Liza Lehmann, Mary Davies, Margaret Macintyre, Marie Brema, Melba, Evangeline Florence, Clara Butt, Ada Crossley, Muriel Foster, Kirby Lunn—the last name famous alike in opera and oratorio. Also that group of singers who in recent years have won much distinction in both branches of vocal art, viz., Agnes Nicholls, Gleeson-White, Edna Thornton, Edith Clegge and Carrie Tubb.

There is no fear that the succession will be broken if it be not from the danger of a practice that is growing by leaps and bounds. One refers to the unnecessary, almost indecent haste, with which clever and gifted young singers are thrust into engagements for which they are unprepared. It is this practice that accounts for the "see-saw" life of so many of to-day's otherwise promising vocalists, and robs our profession of many a beautiful voice, "used up" before knowledge and development have begun their work. When one thinks of the record that stands to the credit of each name on our list one is convinced that their motto, one and all, was—"Hasten slowly."

Two Women Organisers of British Music Concerts.

The Misses Lily and Ethel Waddington have been doing good service to modern music, and particularly modern British music, by their programmes at Charlton Road Hall, Blackheath. Harold Darke, Cecil Hazlehurst, Herbert Howells, Cyril Scott, Walford Davies, Vaughan Williams, Stanford, von Holst, C. A. Reed, and Bache were represented on April 4th, and on May 4th a new series of Five o'clock Concerts will start, when works by W. G. Whittaker, G. von Holst, and Balfour Gardiner will be given. The musical enthusiasm which prompts such an enterprise is a most encouraging sign of our awakening national interest in music and belief in our own composers.

SOME NOTES ON WOMEN PIANISTS OF THE NINETEENTH CENTURY

By A. C. STRODE

MRS. ANDERSON (Lucy Philpot) was distinguished as being the first woman pianist who performed at a concert of the Philharmonic Society, 29th April, 1822. She also took part in the Birmingham Festival, 1829. She was a good musician, and taught the piano to Queen Victoria and her children.

Kate Loder, niece of Mrs. Anderson, who afterwards married Sir Henry Thompson, was a finer pianist and of a more artistic temperament. After her studentship at the Royal Academy of Music, where she held the King's Scholarship, she was appointed Professor of Harmony there. She played at some of the Philharmonic Concerts, her last public appearance being in 1854. She composed an Opera, an Overture, two String Quartets, two Piano Sonatas, one for Piano and Violin, and other piano works.

Arabella Goddard, born 1836, was a distinguished pianist. At the age of six she began learning from Kalkbrenner in Paris, and afterwards from Thalberg and Mr. J. W. Davison in England. The latter, whom she eventually married, guided her taste in the direction of classical music. In 1853 she gave the first public performance in England of the Sonata in E♭, op. 106, by Beethoven, at a concert of her own, and subsequently in 1857 and 1858 she played in London all the last Sonatas of Beethoven, from op. 101 to 111, at that time almost unknown to most of her audience. She was the first pianist engaged at a Monday "Pop." In 1873 she made a lengthened tour through America, Australia, and India, and gave two recitals on her return, in 1976, at St. James' Hall.

Helen Hopekirk, pianist and composer, was a native of Edinburgh, where she first appeared in public at the age of eleven. She studied the piano at Leipzig, and later on with Leschetizsky at Vienna. Her debut was at a Leipzig Gewandhaus Concert, 1878; and she played the Saint Saëns' Concerto at the Crystal Palace, in 1879, and in 1883 at the Boston Symphony Concerts, under Henschel. She became a resident at Boston, where she teaches in the New England Conservatoire of Music.

Fanny Davies was born in Guernsey, June 27th, 1861. From the early age of three she used to play on the piano the treble part of duets from ear, with her aunt, Miss Woodhill, of Birmingham. Her progress was so rapid that at six she performed Beethoven's A♭ Funeral March Sonata from memory, at the Birmingham Town Hall, at a Bazaar. She was not again heard in public until her debut, in 1885. During visits to London she had some lessons from Charles Halle, and attended recitals of Rubinstein and Hans von Bülow. In 1882 she spent a year at Leipzig, working with Reinecke and Oscar Paul and Jadassohn for fugue and counterpoint. But not till 1883 was she able to fulfil her heart's desire in studying with her great ideal, Madame Clara Schumann, from whose teaching she received the impress of a genius and not that of a pedagogue.

Fanny Davies' debut was on October 17th, 1885, in Beethoven's G major Concerto, at the Crystal Palace concerts. Her success was undoubted, and since then she has maintained her position as a pianist of the highest rank. As to her subsequent career she has played at all the important Concerts in London, the Provinces and abroad. Miss Davies introduced into England the Brahms Clarinet and Piano Sonatas with Mühlfeld, also took part in the first performance of the Brahms Clarinet trio in London, with Mühlfeld and Piatti. For many years she took part in chamber music with Dr. Joachim and his colleagues, playing with them at the "Pops," at St. James' Hall, even on some occasions where Clara Schumann was soloist. She also saw something of Brahms in his later years. She was elected a member of the Beethoven House, in 1893, and the Membership of the Academy of St. Cecilia was conferred upon her in Rome.

Amina Goodwin, born at Manchester, had her first instruction from her father, appeared in public at six, studied at Leipzig Conservatoire under Reinecke and Jadassohn, and later with Delaborde in Paris. She had some lessons from Liszt in Weimar, where she played at his musical Reunions. Later she went to Madame Schumann, with whom she studied in Frankfort. In 1895 she started a school for pianists in London, known as the Schumann Pianoforte School. She also founded the celebrated series of London Trio Concerts, given with other distinguished artists.

Maggie Okey, born in New South Wales, studied at the London Academy of Music, and appeared in 1882 at Covent Garden Promenade Concerts. Later on she became a pupil of Pachmann's, whom she married, and toured with him on the Continent. She has played at concerts in Vienna, Berlin, Paris, also in Russia, Denmark, and America. She has composed a Sonata for piano and violin and other piano works.

Dora Bright was the first woman pianist who performed a work of her own at the Philharmonic concerts, namely her Fantasia in G on May 11th, 1892. She also gave recitals of English music a few years later. Previously her Concerto in A minor had been played at the Crystal Palace concerts.

Ada St. John Wright, of English parentage, was born in Warwickshire, she studied abroad, chiefly at Berlin, and has performed with the Colonne Orchestra in Paris, etc.

Mimie Shakespeare, daughter of William Shakespeare, vocalist and composer, was a pianist of exceptional gifts. Her playing of Bach and Brahms especially will live in the memory of all those who heard her, but her career was cut short by early death. She was educated in England and under Clara Schumann at Frankfort.

Other notable women pianists who made their appearance during the last two decades of the century are, Adelina de Lara, Margaret Wild, Florence May, Mathilde Verne, Polyxena Fletcher, Ethel Hobday, all of whom have made their mark in the musical world.

An All-British Festival Programme.

The South-West London Musical Festival, which has recently been held, has found not the slightest difficulty in compiling a programme of about 60 items all from the works of British composers! Other Festival Committees might well stimulate the love and study of our national music in the same practical way.

In the interest of competitors in the Choral Classes, however, may we suggest that there are other madrigals as fine as Willbye's *Flora gave me fairest flowers* (Dr. Fellowes could doubtless name a score if he were consulted), and that there *are* other unaccompanied trios for female voices besides *O Happy Fair*, which, alternately with *How merrily we live*, reappears with great regularity in nearly every festival programme.

Conductors and Choirs eventually get tired even of songs so delightful as these, when they have to work at them year after year!

ENGLISH WOMEN PIANISTS OF THE LAST TWENTY YEARS

AN APPRECIATION BY A FRENCHWOMAN—ADINE O'NEILL (Mrs. Norman O'Neill)

DURING the Victorian era England produced only a few women pianists of repute.

Miss Strode in her notes has mentioned names familiar to all, but when one realises that the period she mentions lasted some fifty years, the list seems very small.

I cannot believe that the reason for this was the lack of natural talent, nor of taste for music in English women. A far more probable reason was the fixed idea of that time, that an artistic career, or anything which brought a woman on to a public platform, was not quite "comme il faut." Another reason was the impossibility in those days of receiving in this country not only a thorough musical training, but a technical one; there was, so to speak, no pianistic school. Hence the emigration abroad to some famous school or teacher by the few happy ones who had the means and the opportunity to do so.

In the course of the last twenty years things have changed, not only in the freedom allowed to women in the choice of a career, but also in the growth of efficiency in our musical institutions, and the excellence of the teachers on their staffs. The pianoforte school of Mr. Tobias Matthay, too, has done much for the development of piano playing in England.

I will mention names of pianists who have appeared in public from about the year 1900 to our present days.

First comes Katherine Goodson, who has made a universal reputation, Evelyn Suart, Adela Verne, who made her début as a child, and who since has attained fame; Winifred Christie, now touring in America; Gertrude Peppercorn, Irene Scharrer, Hilda Saxe, and Myra Hesse, the last named truly a great player, who, if it had not been for the war, would be by now universally known as one of the best woman pianists of our time.

Amongst the pianists of a more modest and restrained reputation I can mention many names—Margaret Elsy, whose remarkable performance of the piano part in *Petrouchka* at Covent Garden during the Russian ballet season is still remembered; Marie Novello, Auriol Jones, Grace Smith, Isabel Hirchfield, Gwendolin Toms, Amy Grimson, Ada Thomas, Ruby Holland, Lily West, Elsie Horne, Elsie Hall, Myrtle Meggy, Edith Walton, Dorothy Vincent, Winifred Purnell (Australia), Adela Hamaton, Kathleen Bruckshaw, Jessie Bristol, Lily Henkel, and many others, some of whom, after a successful début, have, however, abandoned the professional life or devoted themselves exclusively to teaching.

An Estimate of the English Piano Student.

After having lived in France and Germany, I have had many years of musical experience in this country, and I can say truthfully, and with all my heart, that I find the English girls just as responsive to music and the teaching of music as the French and German girls. The English have not got the natural feeling of the former for rhythm or the warmth of temperament, and they are not so quick in perception. But they have brain and a real sense of beauty in phrasing and touch.

As to the technical side of mastering an instrument, the will and determination of the English character serve them well. There is one thing which has to be impressed on the English parents of musical and gifted children, and that is that the child should begin very young, and that a school education and a virtuoso career don't go together. You can't decide at 18 years old to become a pianist unless you have a marvellous natural facility. The muscles to be well trained must be young and pliable. It is quite possible for a mother to have her child well educated at home, and thus find a few hours to be entirely devoted to music and the practice of an instrument.

As I have said before, a great musical awakening has taken place in the last years, and people begin to realise the importance of a good early training. The Dalcroze Eurhythmics, the Yorke Trotter, and other modern methods will do much to develop latent faculties and give children a proper musical basis, which will help towards the development of future pianists.

Those who do not believe in the natural performing gifts of English children should go and listen to Mr. Tobias Matthay's junior pupil concerts, and see the amount of pianistic talent that passes through his school. Miss Mathilde Verne in her conservatoire can also show what possibilities lie in English children.

Our musical institutions can now give a thorough pianistic training, and when we see such a name as Fanny Davies amongst the staff of the Royal College of Music, one feels that the classical traditions laid down by the older school of pianoforte playing will not become extinct, but will be gloriously perpetuated in the next generation.

I feel convinced that England *can* and *will*, in the near future, hold her own in any comparison with other nations as regards the quantity and quality of her women instrumentalists.

Three Short Choral Works.

We had already come to the conclusion that Dr. Kilburn's setting of the 23rd Psalm was a comparatively early study in modern tonality, resulting in many places in mere chromatics, when we noticed that the octavo edition issued by Messrs. Novello at one shilling is a "revised edition." In spite of the obvious intention to be otherwise than diatonic the work is a useful and pleasing one, and at this price should form a popular anthem.

More inspired, and also showing a much fuller command of modern resources, is his "In Memoriam—1914 and after," for voices, violins and trumpet (Novello, 8d.; violin and trumpet part, 4d.). The trumpet is employed chiefly for sounding the "Last Post," while four violins (or more in proportion to the size of the chorus) provide occasional accompaniments. Lightly accompanied and often unaccompanied the choral writing is conceived in a free expressive style, and the work is of a consolatory though somewhat sombre character.

Dr. E. C. Bairstow's anthem, *Lord, Thou hast been our refuge*, written for the 263rd anniversary of the Festival of the Sons of the Clergy, is also issued by Messrs. Novello (price 8d.). It is a work conceived on broad lines and is at places even stern and rugged, with no concessions to any desire for prettiness or suavity. Though the time changes more or less frequently, the rhythm proceeds inevitably in strict accordance with the sound and meaning of the words. The accompaniment generally, but not always, follows the voices, and the melodies are modern in their contour and in their combination.

Though not without difficulties all these works are such as can readily be undertaken by well-trained choirs.

H.A.

THE LITERARY WORK OF WOMEN ON BEHALF OF MUSIC

By ANNIE T. WESTON

PROBABLY few people realise how much literary work women are doing to further the cause of music. It is impossible in a short article such as this, either to cover the whole field of their activities, or to attempt any detailed criticism of their work, which is naturally of varying degrees of merit. All that can be done is to show, by means of a rough classification, the various departments in which the women of Great Britain and Ireland have been working during the last fifty years, and to show that their work embraces history, biography, translation, collecting and editing, the writing of libretti, scientific discovery, text-books on method, on form, and on technique, books for children, and fiction. Perhaps it will be as well to treat of each department in detail, and to begin with history and biography.

History and Biography.

Here there is a mass of material, both original and translated. Even in the case of translated work, there is generally an original introduction from the pen of the translator. From that prolific writer, Rosa Newmarch, we have a translation of Modeste Tchaikovsky's life of his brother, Peter Ilich Tchaikovsky; a second book on Tchaikovsky's Life and Works, embodying most of Kashkin's Reminiscences; a translation of Deiter's book on Brahms, a life of César Franck, translated from the French of Vincent d'Indy; a short account of Henry J. Wood in "Living Masters of Music"; *The Russian Opera;* numerous articles on Russian composers in Grove's Dictionary of Music and Musicians, and in periodical publications, besides the biographical details to be found in analytical programmes of symphony concerts.

A notable original biography is Florence May's *Life of Brahms*, in two volumes. Miss May has also written an account of the girlhood of Clara Schumann, which should be read and compared with Grace Hadow's translation of Berthold Litzmann's *Life of Clara Schumann*, May Herbert's translation of Schumann's Early Letters, Hannah Bryant's translation of the *Letters of Robert Schumann*, and Fanny Raymond Ritter's *Music and Musicians*, which is an annotated translation of Schumann's Essays and Criticisms. The last-named book is now out of print, but it is far too interesting to be forgotten. Another valuable book is Hannah Bryant's translation of the Herzogenberg correspondence, particularly interesting as evidence of the strong influence which the criticisms of Elizabeth von Herzogenberg exercised on Brahms.

Mary Hargrave's *The Early French Musicians*, in A. Eaglefield Hull's "Library of Music and Musicians"; Mrs. Franz Liebich's *Debussy*, in the series, "Living Masters of Music," edited by Rosa Newmarch; Mary Blaiklock's translation of Romain Rolland's *Musicians of to-day*, and *Some Musicians of Former Days;* and Annette Hullah's *Leschetetzsky* are comparatively recent works. Short biographies may be found in Sarah Tytler's *Musical Composers and their Works* (written in the seventies); Elizabeth Sharp's *Great Musical Composers* (another Victorian work), and in Eleanor M. White's *Famous Musicians*. Mrs. Julian Marshall is responsible for a little book on *Handel*, in the series entitled "Great Musicians," and for a number of biographies, chiefly of singers, in Grove's *Dictionary of Music and Musicians*. Other writers of biography in Grove's *Dictionary* are Mrs. Walter Carr, who is responsible for a large number of articles on Italian and German musicians; Miss C. Stainer, whose special contribution is the life and work of several famous sixteenth and seventeenth century organists; Bertha Thomas, who writes chiefly of German and Italian singers; and Louisa M. Middleton, who is a contributor not only to Grove's *Dictionary*, but also to the *Dictionary of National Biography*.

Of reminiscences we have Amy Fay's *Music Study in Germany*, Maude Valérie White's *Friends and Memories*, Alice Diehl's *The True Story of My Life*, Bettina Walker's *My Musical Experiences*, Constance Bache's *Reminiscences of Edward and Walter Bache*, and Mary Cowden Clarke's *Life and Labours of Vincent Novello*. These are books probably not well known to the younger generation, although familiar enough to their elders.

History is represented chiefly by isolated articles on a particular period, written for learned bodies such as the Musical Association, the International Musical Society, and the Folk-Song Society, or by shorter articles in works of reference, and in periodical publications. Of the former may be mentioned Kathleen Schlesinger's papers on *The Music and Musical Instruments of the Ancient Civilisations of the East;* an interesting account of *Indian Conceptions of Music*, by Mrs. Mann (Maud MacCarthy); Mrs. Milligan Fox's paper on *The Ancient Music of Ireland;* Dr. Annie Patterson's *Irish Music;* Mrs. J. M. E. Brownlow's papers on *Church Music in the Middle Ages*, *The Bardi Coterie*, and *French Popular Songs of the Middle Ages;* Margaret H. Glynn's article on *The National School of Music in Elizabethan Times;* Janet Dodge's contributions on the subject of *Lute Music in the Sixteenth and Seventeenth Centuries*, and on *Ornamentation as indicated by Signs in Lute Tablature;* and Emily Daymond's scholarly article on *Philipp Emanuel Bach*. Ethel Rayson's little book on *Polish Music and Chopin its Laureate*, Oliveria Prescott's book *About Music* (second edition, 1912), Hannah Smith's *Music, and how it came to be what it is*, and Annie Patterson's *Story of Oratorio* deal with history on a more general basis. *The Music Student*, always progressive, opened its pages, in 1913, to a short course of history by Agnes Bushby and Nancy Gilford; and Annette Hullah has published a small book modestly described as *A Little History of Music*.

Translation.

A great deal of translation has been done, chiefly from the French and German languages, Mrs. Newmarch being apparently the only woman who can at present cope with the difficulties of Russian. In addition to the biographies already mentioned, the work of two Victorian writers must not be forgotten—that of Lady Maxwell Wallace, who translated the letters of Mozart, Beethoven, Mendelssohn and other celebrated musicians; and of Constance Bache, who gave us English versions of the libretti of *Parsifal*, *Tristan und Isolde*, *Die Meistersinger von Nürnberg*, *Hänsel und Gretel*, the letters of Liszt, and the early correspondence of Hans von Bülow. Another Victorian writer, Mary Cowden Clarke, known chiefly for her literary work in other fields, is responsible for the translation of Berlioz' treatise on *Modern Instrumentation and Orchestration*. Of present day writers may be mentioned Mrs. R. H. Elkin, the translator of the libretti of Puccini's operas, among them, *Madam Butterfly* and *The Girl of the West*, and of many of the songs of Grieg, Schumann, and Schubert, Chaminade's, and Jacques Dalcroze, etc., and author of many

original lyrics; Helen Bantock, Angela Campbell McInnes, Anna Sturge, Penelope Foster, and others, who are responsible for the translation of many songs by such modern musicians as Granville Bantock, Merikanto, Reymond, Pesse, and Grovlez; Fanny S. Copeland, the translator of the words of two Serbian songs, the music of which is by Srgjan Tucic; while Lady Elgar is the author of many poems which have been set to music by Sir Edward.

Libretti.

The writing of libretti is another field for the activities of women. Dr. Annie Patterson writes the libretti for her own compositions; Marian Millar for the compositions of Dr. Hiles; Rose Betjemann is responsible for the words of Thomas Adams' cantata, *The Story of Calvary;* Violet Craigie Halkett for the words of Ferris Tozer's cantata, *In the Desert and in the Garden.* Alice Mary Buckton is the author of the masque, *Beauty and the Beast*, and of the beautiful play, *Eager-heart*, the music of which has been chosen in collaboration with Mrs. Julian Marshall, and selected chiefly from Bach's *Christmas Oratorio.* Mabel Dearmer was the author of the musical frolic, *Br'er Rabbit and Mr. Fox.*

Opera.

Opera finds a devotee in Freda Winworth, whose useful little book, *The Epic of Sounds*, gives not only an explanation of the story of the Niebelungen Ring, but also a list of the principal *motifs* and their significance. Gertrude Hall writes of *The Wagnerian Romances*, while Gladys Davidson helps the opera-goer by explaining the plots of two hundred operas.

Song.

Mrs. Edmund Wodehouse's scholarly article on *Song*, in Grove's *Dictionary* is a mine of information, and is valuable not only for its discussion of national characteristics, but also for the lists of national collections. The Folk-Song Society has done valuable service both in collecting and editing, and the work of Miss Lucy Broadwood, Mrs. Milligan Fox, Mrs. Kennedy Fraser, Mrs. Frederick Beer, and Dr. Mary Davies is well known to all musicians. A very useful little book, *English Folk-Song and Dance*, which includes a bibliography, is the work of Mary Neal in collaboration with Frank Kidson.

Editing.

As examples of editing may be mentioned Rosa Newmarch's Russian Song Albums, Florence May's Collection of old masters for the harpsichord, Lucy Broadwood's edition of Purcell's works, and of *Folk-Songs of Surrey and Sussex*, and—in collaboration with Mr. Fuller-Maitland—of English County Songs, Miss Townsend Warner's scoring from part-books of Whyte's *Miserere* and Nicholas Ludford's *Missa de Sabato*; all these deserve special mention.

Form and Analysis.

On the subject of Form and Analysis, Oliveria Prescott's *Form and Design in Music*, Margaret H. Glyn's *Analysis of the Evolution of Musical Form*, and *The Rhythmic Conception of Music*, and Janet Salsbury, *Short and Concise Analysis of Mozart's Twenty-two Pianoforte Sonatas, with a description of some of the various Forms*, are all worthy of their subject, and are the work of cultivated musicians.

Educational Books, Etc.

Text-books have not been neglected. Julia A. O'Neill is the author of *A Practical Guide to the Theory of Music;* Amina Goodwin of *Practical Hints on the Technique and Touch of Pianoforte Playing;* Emily Daymond, of *Score Reading Exercises;* Olive Ragster, of Articles on Violin Technique in Grove's *Dictionary;* Kathleen Schlesinger, of *The Instruments of the Orchestra.*

Scientific Theories.

The scientific side of music has been dealt with by Miss Schlesinger, whose interesting discoveries concerning natural intonation have aroused the interest of all cultivated musicians. Miss Schlesinger believes that every sound has a colour, and every colour a number. Other exponents of this theory are Miss E. R. Monteith, who was invited in 1913 by the Musical Association to read a paper on the subject; Miss Louise Gros, and Miss Fanny E. Hughey, who advocate the teaching of music to young children through the medium of colour.

The Teaching of Young Children.

It is noticeable that the musical education of young children has been much in the minds of all earnest teachers during recent years. Perhaps Mrs. Curwen has done more than anyone else, through her *Teacher's Guide* and her lectures, to arouse interest in foundation work, and of late years many others have followed in her steps. Marian Gibb, in her *Guide to the Chassevant Method of Education*, Alice B. Gomme (Lady Gomme) collaborating with Cecil Sharp, in *Children's Singing Games*, as well as Nancy Gilford and "E.M.G.R." in the pages of *The Music Student*, and in *Youth and Music*, have done much to make music more interesting to children.

Lecturing.

Psychology claims the attention of all progressive educationists nowadays, and Ethel Home in her lectures to teachers, published under the title of *Music as a Language*, has emphasised the importance of a knowledge of this subject, while able lecturers such as Mary M. Paget, Emily Daymond, Florence Pertz and Katharine Eggar, are doing much to set a high standard of musicianship before teachers.

Fiction.

The psychology of the musical temperament has been dealt with in Ethel Sidgwick's most interesting novel *Promise*, with its sequel *Success and Fulfilment.* Other works of fiction dealing with music and musicians are *Charles Auchester*, by J. A. Middleton; *The First Violin*, by Jesse Fothergill; *Tante*, by Anne Douglas Sedgwick (Mrs. de Sélincourt), and *Christian Thal*, by M. E. Francis (Mary E. Blundell).

Criticism.

In the domain of written criticism comparatively little has been done at present, except by Mrs. Newmarch. This is not surprising, for until our music schools lay more stress on the importance of a good general education (which should include an acquaintance with at least one foreign language), few women will be found equal to the task. Moreover an exceedingly wide and accurate knowledge of music of all kinds is necessary, as well as a good grasp of musical history, and the possession of the literary instinct. In the *Proceedings* of the Musical Association for 1916, there is a delightful paper by Miss Mary M. Paget, *On Some Curiosities of Musical Criticism*, which the beginner would do well to read as an illustration of what a comprehensive musical education should include in the way of general cultivation. There is plenty of scope for the literary work of women in the service of music. But if the field be a wide one, the knowledge to cover it must be wider.

[This very comprehensive sketch of Women's literary work in connection with music would not be complete without a mention of the important contribution made to it by the writer of the above article.

The Educational Series of Russian Pianoforte Music, in 6 vols., edited by Miss Weston, and published by Chester, forms a valuable addition to the repertoire of teaching music, while she has also written on *The Choice of Pianoforte Music for School Girls* (Curwen, 6d.), and *On the Teaching of Russian Music* (*Music Student*, July, 1917).—ED.]

THE WORK OF THE TEACHER

A SYMPOSIUM OF TEACHERS' AIMS AND VIEWS

WHEN the advocate of the Nice Woman found himself, or herself, being driven into a tight corner by the relentless pressure of the Clear-sighted Person's logic, a favourite device for staving off defeat was to exclaim cordially, "O well, of course I grant you that *teaching* is a thing women *can* do."

The Clear-sighted Person is not prepared to agree that Teaching is particularly woman's work any more than any other kind of work which needs a Human Being irrespective of sex; but seeing that this is a branch of musical work in which women have already been acknowledged to excel, no preliminary persuasion as to its importance should be necessary. Still, it is not perhaps even now generally realised *how much* of the musical training of the country is in the hands of women, nor what capable hands those are. The silly old idea that any kind of music-mistress will do for the early stages of education, still lingers; as does also the corollary to it, that for "advanced" lessons, "finishing" lessons, "really good" lessons, you must have a "Master."

The following paper is intended to show in the words of the teachers themselves what have been the aims and the guiding ideas in the teaching of sundry women whose work has had a far-reaching influence on the musical life of to-day.

The importance of the early stages in learning music is now pretty generally recognised, and the old days of stupid teaching and stupid learning are almost past. It should not be forgotten, however, that the musical mother comes into the child's life sooner than the teacher; and mothers who wish to impart a love of music to their children in the earliest days may like to follow the successful experiments recounted in *Music without Tears*, by Mrs. M. E. Marshall.*

Mrs. Curwen.

English teachers and pupils owe a great deal to the work of Mrs. Spencer Curwen in putting the teaching of musical knowledge on a thoroughly sound psychological basis. Mrs. Curwen's method can be studied in her well-known *Teacher's Guide*, but she was good enough to give the compiler of this paper some amplification of the educational maxims which are to be found in that book. Right beginnings she considers to be of the utmost importance. Maxim 2 is "Teach the *thing* before the *sign*," and Maxim 5, "Teach the concrete before the abstract." And the many false ideas as to what *is* the "thing," and the "concrete" in music make the fatal weakness of many systems of teaching it. For the "concrete in music is sound and "the thing" is something that we hear, not something that we see and handle. Teaching notation by means of apparatus is a consequence of this misunderstanding. The keyboard and the blackboard are the only apparatus required, and music must be taught *through* music. There is really very little of the abstract in music that can be *taught*. The best way to impart a knowledge of harmony is by letting the pupil listen, and recognise and reproduce.

Maxim 4 tells us to "Leave out all exceptions and anomalies until the general rule is understood." By beginning with the crochet pulse the anomalies of the time-signatures are avoided, and other puzzles are made clear by a right approach.

"One thing at a time" (Maxim 6) applies to both mental and physical training, and, to paraphrase Maxim 7, "we must link what we want to teach on to something already known."

Maxim 8 warns us against teaching in haphazard and hand-to-mouth fashion. Only by letting each lesson "rise out of that which goes before, and lead up to that which follows," can we carry out the principle of the previous maxim. Teachers do not sacrifice their individuality by following a well-planned method. They have to supply devices for the needs of the individual child; otherwise they would be mere method-mongers.

Maxim 11, "Never tell a pupil anything that you can help him to discover for himself," may be misapprehended. Certain things, such as the *names* by which musical affairs are called, *must* be told; the child cannot "discover them."

A most important aim of teachers should be to make their pupils good readers of music, a faculty which can be greatly helped by teaching the *feel* of intervals and the shape of chords on the keyboard. And all the time the 12th and last Maxim should be borne in mind—"Let the pupil, as soon as possible, derive pleasure from *his own* knowledge; for interest can only be kept up by a sense of growth in independent power."

Miss Nancy Gilford.

Miss Gilford, whose name is familiar to all readers of *The Music Student*, states her Aims in Teaching thus:—

"To get my pupils into touch with the finest musical literature of the past *and the present*, and so to help them to a fuller grasp of what music is and what it means to-day. To make them keen listeners, especially to their own doings musically. To show them how to train the tools of their craft—ears, eyes, memory, fingers, hands, arms, and feet—so that these become less and less hampering to them in their endeavour to show forth to themselves and others such ideas and emotions as they may be able to discover in what they play.

"For my little pupils my aim is to make them happy in what they play and what they hear, so that even their exercises and scales shall be interesting to make and nice to listen to. For all, but specially boys, good and intelligent sight-reading, as well as playing *musically* by ear, seems to me an essential part of their training."

Madame Amina Goodwin.

To turn from the progressive early stages of training to those of preparation for the concert platform, we are enabled to give the views of Madame Amina Goodwin, who only accepts as pupils pianists who are already far advanced in their art.

*Published by *The Queen*, 1/-.

"Technique, Touch and Interpretation are the three essentials of the pianist," says this distinguished concert-pianist and teacher; "and the ideal of Touch in Piano playing is to be forcible without being hard, and delicate without being superficial. I generally find much the same weak points in the playing of advanced pianists. Most common of all, is lack of *evenness of touch*: and there is no 'voice of the fingers.' The second most frequent fault is the lack of grammatical accent—lack of perception of the sense of what the music is saying. A third is failure in balance of tone. Again I frequently find that many of a player's difficulties are due to never having been properly trained in fingering; there has never been any fundamental understanding that the natural position of the hand should be the guide. Then it is very seldom that players give composers their due in sound-values; this is not to say that they play out of time, but a far more subtle form of wrong-doing, by which a crotchet is just—a crotchet, and not the something more that matters.

"A beautiful touch in a player, like a beautiful voice in a singer, is the pearl of great price, and it can be vitiated either by *superfluous* movement or by cramped action. Many players seem unaware that superfluous movements not only give no result, but interfere with absolute control, and spoil the very gifts with which the player may be already endowed. Which of the greatest pianists ever played with the "shoulder action' or the extravagant gestures which have a certain vogue at present?

"The equipment of Touch and Technique is to enable you to express; for no matter what you *want* to express you cannot do it unless you have the means of expression at your command. And if you don't *feel*, you cannot communicate. Therefore it is essential that you shall enjoy your own playing, for only so will you make others enjoy it. Playing is a giving-out. Of course it is exhausting to give out vitality, but if you have done that, you have done the right thing, and your well-spring will bubble up again. Temperaments and capacities for expression vary, but the Teacher's aim should be to bring out the pupil's individual capacity to the utmost; and if any player can play any one thing in perfect self-expression, for that moment he is an artist."

Miss Editha Knocker.

So far we have only dealt with the teaching of the piano. The aims of a Teacher of the Violin shall come next. In Miss Editha Knocker, a pupil of Joachim and assistant of Auer, we have a woman who regards the training of musicians as work of the highest national importance, and considers that "we women have a very grave responsibility on our shoulders at the present moment."

"The teacher's influence is enormous," she says, "and we have to remember that we are not merely making fiddlers but making souls. And at this moment what fine characters we may be helping to form! I notice quite a new calibre in the musical youngster of these last few years, and there is urgent need of new thought and deep thought among teachers.

"Perhaps the chief aim of a teacher should be to give a pupil independence. Anything less than that is failure in teaching. In my own work, I always insist on 'Brains first: fingers next.' My pupils are *never* allowed to make a dash at a passage with the fingers, and then go back to think what they really should have done. The thinking, the mental grasp, has to come first, and then the fingers obey; and the consequence is—no waste of practice, and no flukes; and moreover this is the way by which the individuality comes through into the playing.

"Then I make my pupils study the principles of song, and apply them to the rendering of violin phrases; in this way they learn to interpret, and how to *hold* an audience, because their playing becomes not merely playing notes, but *saying* something. Platform manners, too, have to be taught (and they matter far more than many people consider they do), and my students gain familiarity with platform appearance by means of our weekly studio concerts at which friends are present. Everyone who attends these is struck by the obvious happiness of the students, which is due partly to their loyalty to myself and partly to there being no rivalry or jealously among themselves, because each is sure of his or her own individuality. They are all imbued too with the idea of *giving* in music, not of getting.

"We teachers all need to be careful of the *dignity* of art, and to keep that reverent spirit present in the minds of our pupils. That was Joachim's great power. It is the great safeguard against commercialism. And then, also, we need to remember that we are dealing with creatures of hyper-sensitive nerves and that these need to keep a steady balance in order to keep *well*. I know of nothing more necessary for young musicians than sane literature and sane company. These will prepare the sensitive nature to meet the experiences of life and be enriched by them, instead of being the sport of circumstance or the victim of that pernicious teaching which says that experience *downwards* is necessary for emotional equipment, ignoring the intuition which is the artist's birthright."

Madame Anna Williams.

Madame Anna Williams writes of her work as a teacher of singing as follows:

"During the nine years in which I gave singing lessons, my great object was to develop the individual characteristics of each voice and singer, not to overstrain a delicate organ and not to sacrifice beauty of tone for volume and power and an extensive compass. Every voice has its limitations, and sometimes (in spite of the great ambitions of the owner of it), I tried to encourage this view if I saw danger ahead which might end in loss of beauty, and probably of the voice itself.

"For the culture of the voice I endeavoured to instil into pupils as the foundation of all beautiful singing, first the management of the breath, also the open throat and the control of that unruly member the tongue, the ease and freedom of which prevents throaty tone and a poor articulation.

"I found the study of exercises on various vowels more helpful and less fatiguing than the constant 'ah.' I advocated rhythm and emphasis, a clear attack and not too much slurring, to give purity of style, and in articulation, not to vulgarize the over rolling of the 'r' or to make a connection between a final consonant and the following word beginning with a vowel.

"In teaching a class of three, I preferred not to give the same songs or arie, as this led to imitation and not to individual effort; I am afraid this method was not a popular one, but I was anxious to draw out expression and rendering from pupils who were gifted but not always willing to rouse themselves and draw forth their own ideas. I also tried to keep the two pupils listening interested by getting them to tell me the words which were being said, and this stimulated the singer who was taking the individual lesson to give them distinctly. I was not very fond of the elaborate marking of the music for advanced singers, preferring to indicate my ideas and not binding them down to a hard and fast rule of expression.

"I made an important point of the meaning of the words, so that if possible the atmosphere of the song might be felt, and I was fond of drawing pictures for those lacking in imagination, to try and get the feeling necessary."

RCM London

Miss Nellie Holland

Miss Nellie Holland gives a short statement of the aims which she has had specially in view, not only in the teaching of children, but in the training of teachers. First of all she has endeavoured "that to every pupil who comes to me, music shall be not only an education but a far-reaching influence, and that each one shall be helped to go as far as possible in self-expression, both in interpretation at the piano and in composition."

Secondly, "As there are many whose appreciative faculties must always be in advance of their expressive powers, that these shall be trained to be intelligent audiences of the future, and to create the demand for the right kind of music."

Thirdly, Miss Holland has striven to provide "a comprehensive training for teachers *as teachers*. For years I have been interested specially in this work," she continues, "having found how inadequately equipped for teaching the average student is at the end of her training. My own method is based on the idea of apprenticeship, so that the student-teacher works under gradually relaxed supervision before taking an independent post, and at the same time becomes acquainted with music of all grades and epochs, and with the best methods of teaching it."

Madame Agnes Larkcom

Madame Agnes Larkcom (F.R.A.M., Professor of Singing at R.A.M.), in the wise words which follow, speaks especially to teachers of singing, but every teacher of music would do well to take her advice to heart. "The aim of a teacher of singing," says Madame Larkcom, "ought to be to form thoughtful, original and independent artists, not merely to turn out singers with good voices who need to be 'coached' in every new work or song they undertake to perform, and whose styles are simply reflections of the idiosyncracies of the last 'professor' under whose influence they may happen to be.

"The teacher should realize that in order to understand emotion adequately, and interpret and convey it intelligently, the artist needs a cultivated mind, a vivid imagination, and wide and varied sympathies, as well as a finely-trained voice.

"The attention of the pupil should therefore be directed towards all that is interesting, good and beautiful in life, art and science. Her energies should *not* be entirely absorbed by her own special study.

"The good teacher should not seek to impose her own individuality on that of the student, but she should strive to awaken interest, stimulate activity, and point the way towards the path of self-development; or, as Maria Montessori beautifully puts it: 'She should show a light and pass on her way.'"

Looking back over these pages, one feels the glow of sincerity which pervades the utterances. These are not the words of musty pedagogues, not the second-hand views of people who have never ventured to think for themselves. No! Here we have the living thoughts of women who *care*. In every statement there rings the note of devotion, of responsibility, of alert intelligence. Most remarkable is the unselfishness shown in the insistence on the training in independence of the pupil; most touching is the desire that all beautiful things in life shall have a share in shaping the musical soul.

Surely it is well with this country when her children can come under the influence of such personalities as these, when our young teachers can serve their apprenticeship under such inspiring guidance. K.E.E.

Women and Musical Governing Bodies.

So much of the musical teaching that is being done is now in the hands of women, that it is curious that women are entirely unrepresented on the Governing Boards of big Musical Institutions such as the Royal Academy and College of Music, The Guildhall School of Music and Trinity College.

A letter pointing out this fact was sent to the chief musical Institutions in the country by the Council of the Society of Women Musicians, and suggesting that since the number of women students at these colleges by far exceeded that of the men students, it was desirable that women should be represented in the governing bodies.

The answers received were interesting and in the main showed that there still existed a great deal of prejudice against the idea of admitting women to positions of influence or control. The replies may be briefly be summarised as follows:—

Royal Academy of Music.

"The R.A.M. is controlled by a Royal Charter, which does not provide for the admission of women to its Governing Bodies."

Royal College of Music.

This College has admitted the principle of women on the Board of Professors for many years, as Madame Jenny Lind Goldschmitt was one of the original staff. The suggestion has not previously been mooted in connection with the Council, but will be placed before the Executive at its next meeting.

Guildhall School of Music.

"As the management of the School is in the hands of the City Corporation.....it follows that until women are allowed to be members of that body they could not have any say in the management of this school."

Trinity College of Music.

"The suggestion from the Society of Women Musicians' Council will be placed before the Board of Trinity College, but . . . the Board does not in any way represent the Students. If the Students elected the Board it would only be fair to have women represented on it."

Home Music Student Union.

New Members.

Miss Marjorie Wilson (Sunderland), Miss Dulsie Kory (Cricklewood) John T. Wise (Wandsworth Common), Miss P. M. Douglas (Wimbledon), Miss A. L. Andrews (Haslemere), Miss J. R. Connell (Bloemfontein, S. Africa), Miss M. Sammons (Gainsboro'), Mrs. E. Murray (Monkseaton), Miss Landon (Dublin), Miss Freda Hall (Erdington), Mrs. R. Shelley (Erdington), Miss Whitwell (Sutton Coldfield), Miss Elsie Bromwick (Sutton Coldfield), The Misses Walker (Wylde Green), Miss D. Mais (Jamaica).

"The Music Student," Ltd.

New Members.

Joseph Llewellyn Alker (Willington), Frederick G. H. Brown (Goodmayes), Arthur Barrett (Swindon), Edward D. Brown (Westcliff).

MISS KATHLEEN SCHLESINGER

AND HER RECENT DISCOVERIES

By ELSIE HAMILTON

PROBABLY no one is more surprised than Miss Schlesinger herself at the unexpected revelations in the realm of musical sound which have been vouchsafed to her after twenty years of laborious archæological investigations into the origin and evolution of musical instruments.

In the course of her musical researches she often paused to wonder how the ancients, and more especially the Greeks, with their well-known predilection for dialectics and intellectual subtleties of all kinds, could rest content with a musical art which to our modern ears seems so limited. Then the idea suddenly flashed through her mind that the musical taste of the Ancients was perhaps not so simple as one imagined, and that to compensate for the increased volume of sound, which the resources of modern harmony place at our disposal, they enjoyed the more subtle delights of listening to Nature making her own harmonies as each single note was sounded; in fact of listening to the soul, or inner meaning of each note, which reveals itself in the ethereal music of its overtones and the subtle blending of its harmonics.

The Importance of the Harmonic Series.

What is indeed the *raison d'être* of harmony if it be not the attempt to give these harmonics a more substantial form, to *fix*, as it were, these subtler tones, whose very nature seems to be of the evanescent and impermanent? But have we not dulled our ears in the process, have we not made them less responsive to these finer harmonies by compelling them to listen only to the physical sounds which give them birth?

Miss Schlesinger, like every other musician, was naturally acquainted with the harmonic series, chiefly, alas! on account of its perversity in refusing to coincide with our modern well-tempered system, and thereby prohibiting the use of certain notes on horns and other natural instruments on account of their being "out of tune." It is certainly more logical to suppose that our well-tempered system, arbitrarily constructed by man, is more likely to be the culprit than one of Nature's own infallible laws, such as is the law of the harmonic series.

Experiments with the Monochord.

In order to test practically her new theories, Miss Schlesinger then experimented with a monochord, the instrument used by the Greeks for teaching their musical system, and which was based exclusively on the harmonic series, both ascending and descending.

A disused blind roller, two pianoforte pegs, one driven in at each end of it, and a pianoforte string stretched between them, provided all that was necessary for the purpose, and by dividing the distance between the two pegs into 11, 12, 13, 14, 15, 16 up to 48 or even more equal parts, and by stopping the string by means of a movable bridge at certain of these divisions, the surprising result was obtained of a series of scales, recognisable, from ancient pipes still in existence, as being some of the most beautiful and sacred ones of antiquity, and also as those of our much-esteemed musical system of to-day.

And, instead of only two scales, major and minor, here was a whole series of glorious possibilities in the shape of Dorian, Phrygian, Lydian modes and their innumerable offshoots, each bearing a special "ethos" or atmosphere of its own, and lending itself to the expression of the finest and subtlest nuances of human emotion.

And yet more. By using the ratios of the harmonic series beyond the 24th (which, being worked out practically, would amount to dividing the string into more than 24 equal parts) the result would be that we would have more than 12 notes to the octave. Take, for instance, the scale known to the Greeks as the 28 Tropos (division of string into 28 equal parts). Here we have 14 notes to the octave, and, if the monochord be tuned to the C of the pianoforte, these would be called, in our modern notation,

C, D𝄫, D♭, E𝄫, E♭, F♭, F♮, G𝄫, G♭, A𝄫, A♭, B𝄫, B♭, C♭.

Let none imagine for a moment, however, that here D𝄫 is the same sound at C, nor indeed that any one of these notes would be found to coincide with those which bear the same name on the pianoforte, excepting the string note C, which of course remains invariable.

However, some of them certainly resemble their namesakes very closely, especially G𝄫 and E𝄫, whose rates of vibration per second are almost identical with those of F and D of the keyboard.

The F, on the contrary, being the 11th (or 22nd) ratio of the harmonic series *reversed*, is an extremely flat note, and approximates to a sharp E on pianoforte, whereas F♭ gives us a very flat E.

Harmonic Resources of the Ancient Scales.

For the purposes of harmonisation, all notes which belong to the same harmonic series may of course be used, so that in the 28 Tropos, 14 notes, and naturally their octaves as well, are available for contrapuntal and harmonic treatment.

But as on the monochord only one note at a time can be sounded, it is advisable, for the purpose of testing chords, to possess a stringed instrument which can be tuned to any scale required, such as a Celtic harp, for instance; or one can easily have an instrument of a dozen or more strings made on the principle of the psaltery of ancient days.

Granted, the new system offers fresh difficulties both to composers and executants, but *they are not insurmountable*, as Queen's Hall artists, who took part in a concert of music in natural intonation at SteinwayHall last November, can testify. Granted, that some instruments of fixed pitch would not be available; but others can be made. Flutes have already been bored to some of the new scales, and have given good results with promise of future perfection.

Is the piano condemned to silence? By no means. A grand piano unearthed in a coal cellar and bought for £1 is now undergoing a series of experiments which, it is hoped, will lead to ultimate victory. Oboes, horns, all brass instruments, and all members of the string family have already proved themselves equal to the occasion.

Let us go forward then with heart and mind free from prejudice and welcome this new possibility in musical art, well content that the utmost heights and depths which our present musical system can place within our reach have already been voiced in the glorious inspirations of a Bach, a Beethoven, and some few of our modern composers, and assured that the artificial and neurotic form, which characterises much of the music of the last decade, is but an unsuccessful if laudable attempt to break away from a system, the resources of which are now practically exhausted, in order to attain to a new, vital, and as yet unexplored field in the realm of musical creation.

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and

The Elman String Quartet

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IT is impossible to imagine a more perfect record of Quartet playing than this lovely Andante performed by Mischa Elman and Messrs. Bak, Rissland and Nagel (of the Boston Symphony Orchestra of America). The exquisitely beautiful melody with which the movement commences is played with wonderfully rich tone by the first violin (Elman), soft, sweet harmonies accompanying it from the other instruments. The theme is repeated again and again, while a graceful light melody following makes a charming contrast. Mischa Elman is one of the finest violinists of the day. He has a perfectly finished style, and yet there is nothing purely technical about his playing. He makes his violin laugh, sing, sob—he is a true musician, and all the perfect music he makes his violin express is wonderfully reproduced upon 'His Master's Voice' Records.

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THE COMPETITION FESTIVAL

By CECILIA HILL

THE Competition Festival movement, inaugurated by the late Miss Mary Wakefield, is a national school of music.

Given three generations of festivals, and England would be a musical country. There would be a standard of taste, a school of composers flourishing on native elements, a sufficient number of experienced trained conductors, and a responsive, discriminating public. Glees and quartets would be practised in every home, every town and village would have a complete orchestra and a local choir, almost one might hope to have an opera house. There would be a musical atmosphere.

Did this vision flash across the mind of Miss Wakefield when she awoke old echoes, making the hills and dales of Westmoreland ring with Elizabethan madrigals? Did she dream that within twenty years, girls in jam factories at Whitechapel would be singing Bach and Purcell: that a little Hertfordshire village would empty itself on a May morning, sending its ninety inhabitants, in hay waggons and farm carts, to a distant tournament of song: that from the fens of Lincoln to the Cornish coast, through Malvern Hills to Kentish hop fields, the torch she lit would be handed on? Probably she did. For every organizer sees a vision.

A Vision Realized.

Hers was no new idea. Musical contests, as such, have their origin in a far more shadowy past. It is about seven hundred years since Walter's *Preis-Lied* was sung at the feast of the Minnesingers. The French have long had their *Concours de Musique*. The Eisteddfods of Wales are hoary with old age. Already in 1865 and 1872 choral competitions were held in England. The important Festival for Stratford and East London, associated with the name of Mrs. Curwen, was started in 1882. Miss Wakefield's in Kendal was the next.

Her first competitions, for a few villages in Westmoreland (the choirs met for practice in her father's coach house), were held in 1886. So far she was no innovator. But it was owing to Miss Wakefield, to her enthusiasm entirely, that the movement spread itself, assumed a propagandist nature, finding a response that would seem extraordinary only to those ignorant of England's dormant music, and—of the power of woman.

Once started, the ball rolled quickly. The Worcestershire Festival was founded in 1896 by the Lady Mary Trefusis, who has since then started another one in Cornwall. Miss Mary Egerton followed soon after in Yorkshire, Lady Winefride Elwes in Lincolnshire, Mrs. Herbert Peake in Nottingham, and Mrs. Mansell in Somersetshire. All these Festivals catered specially for rural districts.

A Competition for the three counties of Berks., Bucks., and Oxon was founded in 1903, and is directed by Mrs. Commeline. At this Festival, large towns, such as Oxford, Windsor, Reading, are included in the scheme. In 1907 a festival was started for Hertfordshire, and the thickly-populated suburbs of North London. This is directed now by Miss Kathleen Pearse. The People's Palace Festival, for the East End, was inaugurated by Miss Edith Barran, in 1908.

In 1913, Dr. McNaught, the Friend of Festivals, speaking at Leeds, estimated that 100,000 persons had been concerned in competitions at Festivals during that year.

Festival Organization.

The organization, as a rule is admirable. The committees are mingled, and entirely democratic. Overworked organists and professionals give their time and knowledge with the disinterested generosity of the artist, meeting amateurs on equal terms. Every thread of local talent and enthusiasm is swept up into the stream. It would, however, be ungrateful to ignore the help that has been generously given to the local committees by England's most eminent musicians and composers. And all, even the smallest organizations, recognize apparently that in the choice of music set for competition lies their chief responsibility; the standard is extraordinarily high. A Competition Festival is a school for taste.

Most of the Festivals devote their chief attention to the various branches of choral work. Some, however, include competitions for orchestras, chamber music, solos, and even composition. Others, such as the Cornwall scheme, make a speciality of local folk-song—another service to English music.

The moral standard is austere. Prizes are nominal in value, or merely ornamental. Committee, officials, singers and doorkeepers work for the love of music.

It seems impossible to over-estimate the effect of these festivals. Where else can conductors meet each other and compare renderings by their different choirs and orchestras of the same piece? A Competition Festival is a school for conductors.

Where else can audience and performers test various interpretations of a song, and then listen to the judicial, reasoned opinion of an expert? A Competition Festival is a school for critics and for the public.

Many of these organizations have been obliged to suspend activity during the war. It is not to be thought of that so important a movement should be allowed to lapse when other threads are gathered up in the blessed time of peace. Enthusiasm and the love of music, and the energy of woman, are immortal.

[I have omitted the record of the magnificent festivals such as Blackpool, Morecambe, South London and many others, only because it is my task to draw attention to those founded by women. Even thus, for want of space, my list is incomplete.—C.A.H.]

A Loss to Taunton Music.

Readers of *The Music Student* who attended the Musicians' Holiday at Portballintrae in 1910, will no doubt well remember Mr. Theo. Taylor, of Taunton, whose genial manner made so many friends, and helped so considerably to make the holiday a success.

For the past two years Mr. Taylor has suffered from a lingering and painful illness, which terminated fatally on February 22nd. He was very well known in Taunton and locality as an able tenor vocalist, and his chief delight was in assisting any society or concert with his voice; but it was as Secretary of the Taunton Madrigal Society that his efforts were mainly directed, which Society in pre-war days was in a very flourishing condition.

As a regular reader of *The Music Student*, and a member of the now defunct H.M.S.U. Circle in Taunton, he loved to be surrounded by the influence of music: whilst his last words, spoken only a few hours to the writer of these lines before the end came, were about his friend, the late Mr. J. Garbutt, whose obituary notice so recently appeared in *The Music Student*.

Mr. Taylor was a large manufacturer of gloves, and his firm has long been established in Taunton, and both in this department, and in music, the town will greatly miss such an honourable and useful citizen.

HAROLD A. JEBOULT.

THE "UNPELMANIZED" TYPIST

A FOOD CONTROL TRAGEDY

"One day last week," says the "Sunday Chronicle," "a lady typist in the Ministry of Food put the cover on her machine, folded her note-book, put on her new Easter hat, opened the door, went out into the Spring air—and 134,000 people in Manchester went without their ration of margarine!....The typist had forgotten to despatch the order....

"What of the system (if so it may be called) by which the distribution of the nation's food is allowed to lie in the hands of unchecked and unpelmanised typists?" asks the writer, and his query will be vehemently repeated by thousands of business men and women who know how indispensable "Pelmanism" has become in business life; so much so, indeed, that "pelmanising" has actually become a regular part of the business vocabulary.

"Are you a Pelmanist?" is a question frequently asked now by employers.

"I have obtained an important position with one of the largest business houses in this country," writes a business man. "The fact that I was a Pelmanist gained me an interview and consideration right away, and I had no difficulty in securing the post at my own figure."

That sort of thing is happening in all businesses and professions throughout the country. Many employers are even paying the fees for members of their staff to take a Pelman Course; in some cases eight, ten, and a dozen employees have enrolled together; in one instance a large firm enrolled 75 of its staff.

Now consider the wonderful progress which Pelmanism is making in the Army and Navy. Active service conditions are not ideal for study—yet over 25,000 officers and men are studying Pelmanism in the trenches and on the Grand Fleet, amongst them being 83 Admirals and Generals.

Regimental commanders frequently instruct their subordinates to enrol; many officers have, in fact, paid the fee for their N.C.O.'s in order that they might enrol.

"I have just secured my commission, thanks to the Pelman Course," wrote an officer recently, "and on joining my battalion I find that almost all the officers are Pelmanists."

A British General expresses himself very emphatically: "I take the Pelman Course very seriously," he writes, "and I have benefited considerably by it.... I may add that I have felt the Course to be so good that I have induced other officers of the Brigade to take it up."

Says another Pelmanist: "Quite recently an officer told me he **would not take £1,000 to be without his Pelman books.**"

"The little grey books," as they are now everywhere known, have proved themselves of extraordinary value to every class of men and women.

Clerks, salesmen, and others have, by means of the half-hour daily spent on studying "Pelmanism," been enabled to increase their incomes by 100 per cent., 200 per cent., and in some cases 300 per cent.

"A single lesson of the Course would be cheap to me at £100," writes a solicitor—and many business men have said the same thing.

"I owe my M.C., my D.S.O., and a mention in dispatches to my Pelman Course," writes an officer.

Every day letters are received from every class of men and women telling of incomes increased and promotion gained through the "little red books." In the fullest sense of the word they have proved a truly royal road to success—in many cases converting a life's failure into a delayed but assured success.

"I only wish I had taken a Pelman Course years ago," is a remark passed by literally hundreds of Pelmanists. The first lesson—simple as it is—opens the eyes of the doubter, and, in many instances, has led directly to solid gains.

INTERESTING LETTERS.

From a Director.

I consider the Pelman Course is of the utmost value. It teaches one how to observe and to think in the right way, which few realise who have not studied it. The great charm to me was the realisation of greater power; power to train oneself for more and more efficiency. I gained from each lesson right up to the end of the course.

From a Clerk.

Looking back over the time since I first enrolled for the Course, I marvel at the changed outlook and wide sphere which it opened out to me. The personal benefits are a great increase of self-confidence and a thousandfold better memory. If only the public KNEW your Course I am sure your offices would be literally besieged by prospective students.

From a Bank Cashier.

I have much pleasure in testifying to the practical value of the Pelman System as a means of developing one's mental powers. My chief regret is that I did not take the course years ago. I have found the training of great value in clearness of mental vision, quickness of decision, and greater self-confidence. The outlay is quite nominal compared with the great advantage attained.

From a Textile Buyer.

From my own experience I would strongly recommend the Pelman Course to all who are ambitious and keenly desirous of success. Perhaps its greatest value is that it causes one to feel more independent of circumstances of any and every kind; it tends to transfer our destiny from chance into its own keeping.

From a Merchant.

I think it right that I should tell you what benefits I have derived from the study. The greatest benefit is a larger interest in life— a keener appetite for business. It has awakened me to a fuller knowledge of myself, giving me more self-confidence and making my powers of observation more exact.

"Pelmanism" appeals without distinction to every man and woman with a living to gain or an ambition to realise, whether that ambition be financial, social, professional, or intellectual. The Pelman Course is fully explained in "Mind and Memory" (which also gives a complete synopsis of the 12 little grey books). A copy will be sent, **gratis and post free,** with a reprint of TRUTH'S famous report on the work of the Pelman Institute and a form entitling you to the complete course for one-third less than the usual fees—upon application to the Pelman Institute, 288, Wenham House, Bloomsbury St., London, W.C., 1.

CLAUDE DEBUSSY

BORN AUGUST 22, 1862. DIED MARCH 26, 1918.

BY A PERSONAL FRIEND

HE was not the only important composer that present-day France possessed (I have no wish to forget either Fauré, d'Indy, Saint-Saëns or Ravel), but he was probably the most characteristic of them all, and certainly the one among them whose influence has been the most powerful, not only upon French music but upon music in general.

His temperament was too individual, his character too aloof, for it to be possible for him to become the founder of a school. But he has been a Master, in the truest sense of the word, in the degree to which he has pointed out new roads to a whole generation of composers.

To us French he was one of our sources of national pride, and he will remain one of our greatest glories; but the assurance that I have of seeing his works survive him, and my certainty of the enduring place that his name will hold in the history of art, do not console me in the loss of a friend who can never be replaced.

Though I am not old enough to have known Debussy at the time of his early attempts, this privilege coming only with his first successes, he had still, at the time when I first met him, enough enemies remaining to make it impossible for him ever to look upon me as one of the latter-day "Debussyites," who have been actuated more by snobbery or mere fashion than by a real understanding of the work of the composer. I have previously explained in *The Music Student*, and especially in the French Music number (June, 1917), the characteristics of his work and the position which it deserves; I little thought, however, that there would be laid upon me the duty of speaking of Debussy as a man, for whilst he lived, discretion was imposed upon me by his aversion from this sort of personal revelation.

Debussy was a hermit artist: he shunned by nature every sort of assembly. During the last fifteen years of his life he lived a retired life in a house near the Bois de Boulogne, hardly leaving it except to betake himself in summer to some very quiet watering place. He went nowhere; we saw him in the theatre or concert hall only upon those exceptional occasions of the performance of some work not only new but likely to reveal a novel manner of expression. The rest of the time he lived secluded, or almost so, in a study looking out upon a garden, a room arranged with the greatest taste, well lighted, ornamented with a few works of art chosen with the most minute care, and garnished with the books that he loved, particularly modern French works and a good many translations from the English. I have never seen anything better ordered than the work table of Claude Debussy; it was unencumbered, the objects upon it were simple and refined, tended with fastidiousness, always perfectly arranged, and yet without anything of "bureaucratic" faddiness. From the very sight of this work table one recognised an artist of well-ordered mind, careful of detail, a lover of form, working without haste.

Debussy was always considered difficult of access. Either from early experiences or from his very nature, a sort of misanthropy came upon him: he had little pleasure in the society of his fellows and asked nothing at their hands. No one ever worked with so little idea of reward or favour. In youth he had obtained the Prix de Rome. In this he found no cause for vanity, and to it he attached no importance; rather he made it a pretext for invective against academic laurels. Above everything he loved liberty, and his own he preserved scrupulously. In one of his articles he once gave this advice:—

"Il faut chercher la discipline dans la liberté, et non dans les formules d'une philosophie caduque et bonne pour les faibles: n'écoutez les conseils de personne sinon du vent qui passe et nous raconte l'histoire du monde."

Nothing expresses more truthfully the very basis of his nature; but never in his case did liberty tend to anarchy, never has his counsel been the abandonment of the essential rules—not those learnt in the schools, but those that are forced upon one by the study of the great masterpieces of the world and of life itself.

It was for the jealous preservation of his liberty that Debussy withdrew from the world. He surrounded himself with whimsicalities and sometimes with paradoxes to save himself from the indiscreet curiosity of the journalists. Often he gave the tone and accent of paradox to what was really his most sincere thought. He adopted a sarcastic bearing, an ironical tone, and he often affected a somewhat brusque manner: at bottom, however, he was sensitive and tender, and he showed his affection for those he loved in a most delicate way. He had little liking for correspondence, yet I have received from him several letters written simply to complain of having been left too long without news of me. His way of speaking of men and things was original and often a little bitter: he was endowed with very sharp critical sense, but whatever others may have said of him, I personally have never heard him utter an opinion that was insincere, or given forth for the mere purpose of causing astonishment. It was his brusque and

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"He has 240 comments in praise of his work from as many periodicals."—*New York Musician.*

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sarcastic manner of speaking which gave a paradoxical appearance to his ideas.

I have had more than one chat with him in that study of his in the Avenue du Bois de Boulogne, and these interviews count amongst the happiest events of my life, and those of which I am most proud. We talked " a batons rompus," as we say in French. The only subject which I avoided, despite my curiosity, was that of his coming works, for he always evaded precise replies on those, fearing that some one of his ideas might circulate in mutilated form before his own presentation of it to the public. He talked on all sorts of subjects, but whatever they were his thought always tended back to Art—not necessarily that of music, but of painting and literature too, and especially of poetry. He lived upon Art ;' he loved it with a passion that he disguised with a strange modesty. I recall how, in spite of himself, he talked continually and with expressions of pleasure of our French poetry of the 15th and 16th centuries, which he had read and re-read, and of which he has so deliciously set some pages to music.

He hardly talked of his own work, but of æsthetics in general, and of the idea which haunted him, and which one may truly call the obsession of his whole life—the intellectual and moral conditions of French art, and particularly of French music. In this connection, I do not believe that we have ever had in France a single composer who has had a more constant and clear-sighted view of what was capable of becoming uesful or harmful to his country in the domain of Art. His antipathies, his enthusiasms, his affections, have all been based upon this pervading thought, this discreet and balanced patriotism, so touching to observe long before the present war, and since that still more so.

I have no idea what his attitude may have been towards others, but for myself I have the memory, not of a mere passing and ready-made geniality, but of an affectionate cordiality of which to-day I cannot think without sorrow.

For some years his health had been undermined, and it is easy to imagine what this war meant for a man who had never ceased, for more than twenty years, to oppose French beauty to Germanic " culture," the French refinement to the heavy German æsthetic. In November, 1914, after his return to Paris (for already his state of health was sufficiently bad to make it necessary to take him to Tours on the advance of the Germans on Paris) I had with him a long conversation, or rather I was the audience at a long soliloquy, a sort of profession of faith, calm, firm and without emphasis, on what he considered as the French expression of the beautiful. That day he talked to me of Couperin, of Rameau, of Méhul, of Lesueur, of Gabriel Fauré, of our whole musical tradition in terms which, alas, I was not able to note down, but which constituted, as it were, a résumé, in softened and sweetened tone, of all that he had said in his articles in the *Revue Blanche* in 1902, and in those of *Gil Blas* in 1903—of all that he had said in the varied pages of his own composition.

On that day, about eighteen months ago, when I was secretly informed of the little time which remained to him to live, I returned home with the feeling that we had just sustained a defeat, that jealous death was robbing France of a part of her beauty. I went next day to see him : he was weak, and I constrained myself to utter reassuring words and to make projects for him. When I left the house that day there came to my mind these words of Rodin at the obsequies of Stéphane Mallarmé, words which rise from my heart to my lips when I think that he is dead—*How long a time will nature require to produce again a brain like that.*

G. Jean Aubry. (*Transl.* P.A.S.)

More Soldier Music.

From a port in France Rev. W. J. Couper writes :—

" Being the ' leader ' of a Hut, ' somewhere in France,' in which the ' Soldiers' Orchestra,' mentioned in your September issue, frequently delight a crowded audience, I have thought that perhaps you may be willing to print further programmes they have given. I accordingly send you the items they recently laid before two consecutive gatherings :—

Selection .. .. .. *Madame Butterfly* .. .. .. Puccini
Three English Dances .. .. Roger Quilter
Songs, with Orchestral Accompaniment—
(*a*) *Drake's Drum* .. .. .. Sir Chas. Stanford
(*b*) *The Calf of Gold* (*Faust*) .. .. Gounod
(*c*) *Devon in Wind and Rain.*
Soloist : Lieut. Darrell Leverson.
Solo for Oboe (with Orchestra) *Désespérance* .. .. Ph. Flon
On a theme of M. L. Waël.
Soloist : M. Debondue.
New Children's Suite .. .. Eric Coates
(*a*) Country Dance. (*b*) Intermezzo. (*c*) The Ball.
Concerto for Violoncello and Orchestra .. .. Saint Saens
Solo Violoncello : Lieut. H. Withers.
Casse Noisette Suite .. .. Tschaikowsky

" Lieut. Withers, the conductor, is an accomplished 'cello player, and Lieut. Leverson has a voice of a very high order indeed. The musician who gave the oboe solo is a member of ' la musique de la garrison de —— ' and his interpretation of the piece was so much appreciated that the audience was not satisfied till the whole was repeated as an encore. It was an interesting fact that the author himself was present and gracefully acknowledged the applause that greeted the rendering of his work by his compatriot.

" There is no doubt that the usual soldier-audience vigorously applauds and thoroughly enjoys programmes of the light or comic variety, and it would therefore be useless to try to prove them musical purists or classicists. They find relaxation and pleasure in anything that relieves the monotony of their duties, and it is the part of those who cater for their amusement to see that they are satisfied. But at the same time the average soldier thoroughly values the best music. The audiences before which the ' Soldiers' Orchestra ' produced the above programmes are invariably the largest that crowd the building in which they are given, and where some form of entertainment takes place every evening."

:: ARTISTIC SONGS ::

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Love Went A-Riding.. ..	*For High or Low Voice*	2	0
Strew No More Red Roses	,, ...	2	0
Thy Hand in Mine	,, ...	2	0
So Perverse	*For Medium Voice*	2	0
The Devon Maid	,, ...	2	0
Go Not, Happy Day	,, ...	2	0
Blow, Blow, Thou Winter Wind	,, ...	2	0
Where She Lies Asleep	,, ...	2	0

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Follow Your Saint. *High or Low Voice*		2	0

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Sing Me a Song of a Lad that is gone	,,	2	0
Uncle Rome	,,	2	0
A Banjo Song. *For High, Medium or Low Voice*		2	0

JULIUS HARRISON.

Ave Mors. *High or Low Voice*		2	0

JOHN IRELAND.

The Heart's Desire. *High or Low Voice*		2	0
The Soldier. *High, Medium, or Low Voice*		2	0
The Cost. *For Medium Voice.* (*a*) Blind ; (*b*) The Cost		2	6
If There were Dreams to Sell. *High, Medium, or Low Voice* ..		2	0
Remember. *High or Low Voice*		2	0

H. V. JERVIS-READ.

Arab Love Song. *High or Low Voice*		2	0
Under the Balcony ,, ...		2	0

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Mignonne, Here is April. *High or Low Voice*		2	0
Heart o' Mine. *High or Low Voice*		2	0
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M.T.A. MONTHLY NOTES.

What Membership of the Association implies.

In our "Notice to Readers" in the March issue, urging teachers and others to become members of the Music Teachers' Association, the *Privileges of Membership* were fully detailed. But there may be some who may be still inclined to ask, "What do I get out of the Association if I become a member?"

There is an important aspect of the case which we would ask enquirers to notice. It may be expressed thus:—"What can I do for the cause for which the Association stands? Is it not my duty as a teacher to help to form a body of sound public opinion upon these vital matters?"

"Union is Strength."

A large corporate body is bound to succeed where the individual cannot hope to win through.

The solitary teacher struggling against odds (it may be the apathy of a school-head or the ignorance of parents) is akin to the mountain climber who must be linked to his fellow climbers before the success of his enterprise can be ensured. To the teacher, consciousness that he is being backed up by others facing the same difficulties should give a degree of confidence and encouragement obtainable in no other way. *L'union fait la force.*

Residence at a Distance from a M.T.A. Centre.

It is frequently urged by those who live at a distance from London or any of the provincial towns where there are local Branches of the M.T.A., that they are unable to attend any of the lectures held, therefore one of the chief advantages of membership is missing.

We should like to remind these teachers that the lectures are nearly always reported *verbatim* in *The Music Student*, a fact that should go far to minimise the cogency of this objection.

Further, it should be noted that members are entitled to attend any of the lectures of the Association wherever held, members of the Central Association being admitted to local Branch meetings (should they find themselves in a district where such meetings are held) and *vice versa*.

NEWS OF THE LOCAL BRANCHES.

Hastings, St. Leonards and Bexhill Branch.

This season began well with a lecture by Mr. Stewart Macpherson on *The Music Teacher of To-day; What should be his Aims and Ideals?* The second lecture of the season has just taken place, the subject being: *The Violin and its Music*, by Mr. Towry Piper. This was illustrated by Mr. Piper, his daughter (Miss Winifred Piper) and Mr. V. Hemery ('cellist).

Liverpool and District Branch.

The Liverpool Branch has arranged a particularly interesting set of lectures for this season, which opened with a Song Recital by Mr. and Mrs. Albert Mallinson, an innovation which appealed greatly to the members and to the public, who were admitted.

On November 10th, the annual meeting took place, followed by a lecture on *Musical Appreciation*, by Mr. Stewart Macpherson, whose lectures are always looked forward to with keen interest by the Liverpool Branch.

On November 24th, Dr. E. F. Horner, of London, addressed the members on *The Value of Examination in Musical Study*. The next meeting took place on February 2nd, when Dr. Walter Carroll, of Manchester, lectured on *The Choice of Music for a Child Pianist*, and gave pianoforte illustrations.

DORIS E. WOOD
(Press Representative for M.T.A.)

THE MUSICIANS' Y.M.C.A. GIFT TO THE TROOPS.

Hon. Treasurer: Dr. H. Walford Davies.
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Among the heavy losses in material sustained by the Y.M.C.A. in the recent heavy fighting, the loss of some 40 or 50 Hut Pianos is a very serious one. It adds urgency to our Appeal this month for the Musicians' Gift to the Forces. It is true that a piano cannot be sent so easily as the money for one; but will those kind friends who have pianos or any other instrument to spare please note that the new address for receiving instruments and music is 142, Charing Cross Road, W.C. 2, and that they should be directed to Mr. Herman Darewski, who has just been appointed Hon. Organiser of a National Collection of Instruments for the benefit of the Y.M.C.A. Centres.

Those who wish to send money will kindly make cheques and postal orders payable to Dr. H. Walford Davies, 260, Tottenham Court Road, W. 1, as before.

We have a new one-page pamphlet of information ready now, with a blank side on which a programme can be printed. I shall be pleased to supply these gratis in quantity to those who are giving concerts on behalf of the Fund. During the month March 11th to April 10th we received money raised by Concerts, Lectures, Musical Meetings, and Collections on various occasions from 27 different places in England and Scotland.

Bramley, Bath, Bishop's Stortford, Broadstairs, Dollar, Dover, Gray's (Essex), Hertford, Holloway College, Huntley, Aberdeen, London, Llandudno, Leamington, Moseley Hill, Liverpool, Muswell Hill, Newark, Ottery St. Mary, Putney, Pontefract, Rye, St. Annes-on-Sea, Stockport, Stamford Hill, Tunbridge Wells, Winchester.

I should like all the missing letters of this alphabet of place-names for next month, please, and as many reiterations as possible.

The National Service League Matinee at the Alhambra, splendidly organised by Mr. Orton Bradley, brought us in £123.

KATHARINE E. EGGAR,
Organising Sec.

Received during the Month: March 11th to April 10th 1918.

50	Parcels of Music.			
40	Instruments.			
32	Donations of £1 1s. 0d. and over, Total	£94	0	3
30	Donations under £1 1s. 0d. .. „	12	8	8
30	Entertainments, Concerts, etc... „	368	13	8
11	Requests for Pamphlets .. .. „	0	17	3
		£475	19	10

Total received up to April 15th, £875 15s. 1d.

[Owing to shortage of paper and extreme pressure on our space, we are unable to acknowledge the donations in detail this month.—ED.]

A New Organ Stop!

A writer in a London daily paper some time ago, in speaking of a new organ, enthused over it's "marvellous ramifications of *fugues* and diapasons." (Quoted by Dr. Alan Gray, in *An Account of the Organ in Trinity College, Cambridge.*)

In a story which came out in *The Daily Citizen* in 1913, the following appeared: "The only time she ever sits still is when William plays the harmonium, especially when the piece he selects is *Rest in the Lord*, then she sings in a sweet soprano, and Handel's melody keeps company with the grotesque dogs."

An accommodating voice, since *O rest in the Lord* is an *alto* solo; and an accommodating composer to lend Handel his melody (or is it another case of Handel's borrowing?).

JENNY LIND GOLDSCHMIDT.

We give the portrait of the great Swedish singer in this record of English Women's Work in Music, because England was the country of her adoption. Born in Stockholm in 1820, she died at Malvern in 1887. "Her voice was a soprano of bright, thrilling and remarkably sympathetic quality,....she had a wonderfully developed length of breath, which enabled her to perform long and difficult passages with ease, and to fine down her tones to the softest *pianissimo*, still maintaining the quality unvaried." This picture is taken, by kind permission of the R.C.M., from the reproduction which appears in their Gazette of the fine portrait by Magnus, now hanging in the Council Chamber of the College.

Statua S Cecilae V.e M exprimens positionem in qua Spiritum Deo reddidit, sicut inven.
est in Cœmeterio S Callisti Via Appia, ut ex traditione habetur, existens in Ecclesia
Transiberim eidem V.ni Mdicata in quam ipsius Corpus a S Paschale 1.o translatum
fuit.

STATUE OF ST. CECILIA.

Under the altar in the Church of St. Cecilia, in Trastevere, rests the statue made by Stefano Maderna to commemorate the attitude in which he saw the saint's body lying, when her tomb was opened, 1599. She lay "as one asleep." "The exterior of this Church is among the most picturesque in Rome. The cantharus still stands in its sunny atrium, the columns and mosaics of its portico have been mellowed by time, its red-brick campanile has the grace of 13th century architecture." (From *The Colour of Rome*, by Olave M. Potter.)

ST. CECILIA—PATRON SAINT OF MUSIC

THE picture on our cover will be familiar to some of our readers. Others may see it for the first time and wonder at its strangeness. They may wonder also why this device, so melancholy in spite of its beauty, should have been chosen for the SPECIAL NUMBER in which we desire to record the achievements of woman in the world of music. Our intention is to make a brave show: but the picture seems to suggest failure, defeat, finality. This, however, is a mistaken view, for it will not be found that the history of women in music has been a tragic history. The picture was chosen simply because it is the nearest possible approach to an actual representation of St. Cecilia, the Roman martyr, the first great poetic figure linked with music in our own era. It assures us, as far as anything may, that the traditional patroness of our art was a living, breathing woman, not a mere abstraction. The martyrdom of her body, indicated in this picture, was due to her profession of the Christian faith: music was connected with her happy life.

Whether the exquisite legends that have grown up round St. Cecilia have any foundation in fact is hard to say; but since to the artist "beauty is truth," with that, as artists, we may be content. Historically, her physical existence, her personality—so gentle and joyous— and her martyrdom appear to be proved. St. Cecilia was a noble Roman lady, perhaps of the same *gens* as that Cecilia Metella, whose great tomb frowns beside the Appian Way. She was martyred in the third century, with her husband Valerian and his brother Tiburtius, and with them was buried in the catacomb of St. Calixtus, close to Rome. So far the story resembles that of many another Christian martyr; but a strange sequel was to follow. When St. Cecilia lay dying, wounded in the throat by the trembling executioner, who fled away and could not finish his task, she requested that her house in Trastevere might be consecrated as a church, and it was long regarded as a place of special sanctity. But afterwards, in the troubles and invasions of the barbarians, the ancient church fell into ruins. It was rebuilt by Pope Paschal I., in the ninth century; and while he was engaged in this work, St. Cecilia appeared to him in a dream, and revealed the spot where she lay buried. Search was made, and her body was found in the cemetery of St. Calixtus, wrapt in a shroud of gold tissue. Near her were the remains of Valerian and Tiburtius, and together with hers they were deposited in the Church that had been her home, St. Cecilia-in-Trastevere.

As years went on, the holy place again fell into ruin, and during the Renaissance was restored once more. On this occasion the sarcophagus containing the body of St. Cecilia was opened with great solemnity in the presence of "half Rome" and the dwellers from the country round about, as well as the great dignitaries of the Church. "She was lying," says Cardinal Baronius, who saw what he relates, "within a coffin of cypress wood, enclosed in a marble sarcophagus; not in the manner of one dead and buried, but on her right side, as one asleep; and in a very modest attitude covered with a simple stuff of taffety, having her head bound with cloth; and at her feet the remains of the cloth of gold and silk which Pope Paschal had found in her tomb."

Clement VIII. ordered that the relics should remain untouched, and the cypress coffin was enclosed in a silver shrine and replaced under the altar with great pomp and ceremony. Stefano Maderna, a young sculptor who was present, made a wonderfully expressive statue to commemorate the attitude in which he saw the saint lying, and especially to record the beauty of her hands. It is this statue which is represented on our cover. It rests below the altar of the Church in Trastevere.

Now in the whole of this story there is nothing of music; and strangely enough, the origin of St. Cecilia's association with our art has never been explained or traced. But we cannot disregard it, for it is a persistent tradition, and may perhaps enshrine a profound mystery which will be revealed as time goes on. Surely it is at least significant, and of deep interest to us as women, that the divinities of music, both Greek and Christian, are feminine; while Plato records that "in Egypt they have a tradition that their ancient chants are the composition of the goddess Isis." We shall not forget Apollo; but as with Dionysus, something of woman's nature enters into his mysterious godhead, and he leads the Muses with a kind of feminine grace.

It would be difficult to say that St. Cecilia directly replaced a pre-Christian deity as patroness of music. It is not so evident as the process by which the worship of the Virgin Mary was gradually substituted for that of Demeter and other beneficent female divinities. The strange, symbolic fact is, that with her death, music—the old music—died, and was not reborn until the opening of her tomb in 1599, when, in the full splendour of the Renaissance, modern music may be said to have begun. In the third and fourth centuries A.D., music could not well have a patroness, for music there was none. The Dark Ages were closing in upon Europe, and all that was fair and gracious in the old world, philosophy, art and literature, suffered the same ruin that fell upon the material grandeur and the hideous crimes of the later Roman Empire. After the death of St. Cecilia, the arts lay in a long mystic sleep, and music was the last to re-awaken. But when the awakening came, it was of a splendour before unknown.

Is there not in St. Cecilia's story an apt parable of the growth of music? With her death it died; with the finding of her body it revived, and grew, and *took shape;* when great honour was done her, a golden age of music was ushered in. There is a yet later date, in our own time, when a splendid chapel was added to the old church across the Tiber. Does not this to a certain extent coincide with one of the most recent and possibly one of the most important events in musical history, the appearance, late in time, and as yet hardly noticed, of the woman composer? What will be the development of this new force? How will the symbolic story continue to unfold? Will the woman creative musician be the power which will give us the music of the future? Already there are signs that the period of "monstrous" music (German in origin) is waning, and that a love of strength and beauty, perfectly balanced, is taking its place. That in itself is nothing new, but coming at this moment, it seems to be favourable to the evolution of woman's genius. The form-side of music grew rapidly in the nineteenth century, as rapidly as science (with which it is indubitably linked in hidden ways); and the twentieth century, if it develops a closer consciousness of the unseen and the unheard, may witness a like development in the very essence of the art. If that is so, music written in a freer and more art-loving age may be of a quite unimagined beauty; and with greater knowledge to aid us, the music which we even now possess, and do not know how to use, may take its place as an actual power. If in this dream of the future women play a leading part, perhaps the inner meaning of St. Cecilia's story will be made clear, waking the gracious marble figure into life.

"She is not dead, but sleepeth."

I.E.R.

"MUSIC STUDENT" EXCHANGE.

This department is open free to all Regular Readers wishing to use it for the following purposes :—

(i.) For borrowing or exchanging books and music.

(ii.) For getting into touch with other Readers, for the purpose of mutual practice, etc.

(iii.) For announcing the formation of new circles of the Home Music Study Union, vacancies for members in existing circles, etc.

(iv.) For general wants.

Readers using the Exchange Column, must in every case give their actual name and address for publication. This Column is *not* open for Trade announcements of any character ; for these our advertisement pages must be used. Announcements of Books, Music, etc., *for sale* must be accompanied by a fee of sixpence.

Announcements will be inserted for one month only, unless otherwise requested—but in any case for not more than three *consecutive* months.

Communications should be sent direct to the Readers concerned. It rests with Readers to make their own arrangements with one another, but failing any agreement to the contrary, it is understood that no music borrowed shall be kept more than three weeks, and that the borrower shall pay carriage both ways.

(144) Pianist having private studio in town would like mutual practice with one or two male vocalists or instrumentalists. Please state voice or instrument, hours and day of week when convenient, to Mr. W. Lyle, Noak Hill, Essex.

(145) Mr. R. G. Ball, of Ferndale, South Road, Taunton, wishes to sell the following books of music :—*Parry's English Lyrics* (set six, 2/6) for 1/6.; Saunders' *Examples in Strict Counterpoint* (Novello Primers, No. 41), cost price 3/6, sale price 2/4 ; *Speech in Song*, by Ellis, cost price 2/-, sale price 1/3 ; Liza Lehmann's *Nonsense Songs*, cost price 3/6, sale price 2/- ; *Voice Training in Choirs and Schools*, by Rootham, cost price 4/-, sale price 2/4 ; *Aural Culture*, by Macpherson, Pt. I., price 2/- ; *Ear Training*, by Orkey (Curwen), cost price 4/-, sale price 2/4 ; *Recollections of Wagner*, by A. Neuman, cost price 7/6, sale price 3/9. The copies are new and in good condition.

(146) Miss E. Batho, of Wargrove House, Alfriston, Sussex, wishes to purchase a copy of MacDowell's *Sonata Tragica*.

(147) Mr. William A. Hall, Mus.D. (Oxon), of Sunnydeane, Bedford Well Road, Eastbourne, wishes to obtain copies of the following : *Isolda's Love-Death* (*Tristan*) for Piano, Wagner-Liszt ; *Finlandia*, Sibelius, arranged for Organ by Fricker.

(148) M.B., of Pounsley, Dunton Green, Kent, has a quantity of second-hand piano and organ music for sale. Bound volumes of Beethoven, Mozart, Mendelssohn, etc., also Heller's studies. List on application.

(149) J. Howard Cock, Tuckingmill, Cornwall, has various piano solos by Spindler, Leybach, Weber, Field, Hummel, Beethoven, Blumenthal, Litolff, Chopin, Schumann, Deichart, Dupont, Steinweis, Vogel, St. Hellier, and Croshaw Johnson, and Studies, Preludes and Fugues by Bach, Mendelssohn and Sterndale Bennett, in exchange for easier piano solos by Cyril Scott, Bowen, MacDowell Sanderson, or similar. List sent for stamped envelope (addressed).

(150) Mr. G. H. Field, of 40, North End Road, W. Kensington, wishes to get into touch with Mr. J. T. Fareham, and would be grateful if the latter would communicate with him.

(151) Mr. H. C. May, of 20, Wetherby Gardens, South Kensington, wishes to buy Bach's Organ Fugues arranged for Piano Duets, in any good edition, preferably Peters.

(152) Miss Skett, St. Alban's Cottage, Prince Albert, Saskatchewan, Canada, wishes to buy a used copy of Dohnanyi's *Intermezzo*, now unobtainable through the publishers. Kindly write to Miss G. E Skett, Sefton, St. Albans (England).

(153) Miss Reuthe, Organiser of a Girls' Club, Raglan Road School, Bromley, Kent, would be very grateful if any *Music Student* Reader could either give or lend instruments or music for a Toy Symphony performance to be rendered by the girls of the Club.

(154) Miss E. A. Guy, 11, Endsleigh Street, W.C. 1, a pianist, would be glad to meet a violinist or 'cellist for mutual practice.

(155) Miss Topham, Grove View House, Harrogate, has a parcel of good Pianoforte Music for sale (28 pieces, including works by Beethoven, César Franck, Debussy, etc.). Also six L.R.A.M. Form and Teaching Papers, and one Harmony Paper. Also *Exercises in Fingering*, by Carlo Albanesi. 25/- if all purchased. To be sold separately if desired. List on application.

IMPORTANT—All Announcements for insertion in "The Music Student" Exchange should be sent by the 1st of the month addressed "Exchange Secretary, 'The Music Student,' Montague House, Russell Square, London, W.C. 1."

CONSULT THE EDITOR

About your difficulties. He and his staff will do their best to help you, or will submit your enquiry to an expert in the particular subject. You may use a pen-name if you wish, but your actual name and address must be written on the same sheet. If a reply is required through the post, enclose a stamped addressed envelope.

142.—Stanford's Piano Music.

Stanford's Piano Sonata in Db is not published, but his *Six Pieces* are done by Augener. (G.B., Ledbury.)

143.—Trios for Soprano, Alto and Bass.

W.E., Grantham, asks for Trios for Soprano, Alto and Bass, and stipulates that "the Alto part is fitted for the limited compass of a male alto." *Since First I saw your Face*, by T. Ford, has a small compass, and if the alto has a good sustaining upper D, he should enjoy himself in Shield's *O Happy Fair*. If a somewhat unctuous and fussy accompaniment would be a help, there is the Victorian-styled *Hark! the Curfew*, of Attwood. Very vocal and sprightly (the exclamation *Frisk it!* occurs frequently) is Lord Mornington's *Here in Cool Grot*, and for those who like Handelian repetition of words, *When Sappho tuned* has points of beauty. For simple, direct tunefulness, a setting of *Glorious Apollo* is very jolly, and if something more florid is wanted, go back to Tudor times and try Henry VIII.'s Madrigal, *In Time of Youth*, or the 15th century British Museum MS., *Enforce yourself as God's true Knight*, which begins with an alto solo, All these are published by Novello at the price of a few pence each.

144.—Duets for Bass and Contralto.

Probably Smart's two duets, *When the Wind Blows Fresh from the Land* and *When the Wind Blows in from the Sea* would be what you want. (H.B., Ashton-on-Ribble.)

145.—Popular Solos for Bass and Contralto.

We should suggest *Harvest* and *Sink, Red Sun*, by T. del Riego, as popular and good Contralto songs, while the following are good Bass songs :—

Tramp Songs, composed by Greenwood and published by Stainer and Bell ; *Three Songs*, composed by F. Aylward, and published by Boosey or Chappell ; *The King's Highway*, composed by Stanford, and published by Stainer & Bell ; *The Windmill*, composed by Nelson, and published by Chappell (?) ; *Young Dietrich*, composed by Henschel.

146.—Free Accompaniments for Unison Singing of Hymns.

Your query about a book of free accompaniments for unison hymn singing has proved a very difficult one to answer. Apparently no such book is to be had. But please note that Mr. Martin Akerman, of St. George's, Windsor, is going to bring out a book of this kind, although it is not yet in the printer's hands. He suggests that you might find the Supplement to *Hymns Ancient and Modern*, edited by Lionel Benson, of use, as it has free organ accompaniment to a great number of the well-known tunes, and some others. Stanford, Wood, Lloyd, are the foremost names of contributors to this collection.

In addition to this, there is the *Tenor Tune Book* (Faith Press, 22, Buckingham Street, 1/6). The *English Hymnal* (Mowbray) has numbers of tunes in which the melody is transposed to the tenor, and new and varied harmony is given to the other voices and organ. Both of these might help you in making the hymns more interesting to the boys and in keeping their attention alert.

Do you know the *Unison Chant Choir Book*, by Pollit and Bryson ? (Reeves, 83, Charing Cross Road.) There is E. G. Monk's *Unison Chants with Varied Harmonies* (Novello) also. (M.B.T., Reigate.)

147.—Solveig's Two Songs in "Peer Gynt."

Grieg has written music for the song in Act IV., Sc. 10, and also for Solveig's Welcome to Peer Gynt, at the end of the play. The one that you quote is for the first mentioned, but a confusion has been caused by the fact that this song is printed as a piano solo and inserted as the last number of the Second *Peer Gynt* Suite, which makes it look as if it had been written for the end of the play. (W.F., Southsea.)

148.—A Musical Play for Men's Voices.

C.W., a Y.M.C.A. musician with the Forces in France, wants to know of "a little playlet, a bit of musical comedy, or a series of songs with choruses, which could be sung in costume." The idea is to provide a light second part to an otherwise serious programme. Can any of our Readers advise C.W. ?

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are worthy successors to her Song, "A PERFECT DAY."
They are "Heart Songs." Both Words and Music ring true.

THE SOUL OF YOU.

The rose stood fair in the crystal vase,
Her leaves yet tipped with a pearl of dew;
And I knew, as I looked in her lovely face,
That the soul of the rose was you.

A song filled the air with its vibrant swell,
Heart-felt and soulful, tender and true;
It thrilled me with bliss, for I knew so well
That the soul of the song was you.
The soul of the song was you.

A thought came into my waiting mind,
Deep in conception, broad in view;
It set me apart from earth's common kind,
The soul of that thought was you,
The soul of that thought was you.

A COTTAGE IN GOD'S GARDEN.

I've a cottage in God's garden,
Upon a mountain high,
Away from strife and turmoil
And all life's din and cry.
Away from care and sorrow,
From all life's tears and woe,
A cottage in God's garden
Where I am free to go.

I've a cottage in God's garden
Where my tired feet may rest,
And weary though my soul be,
My spirit there is blessed.
The wild birds chant their carols,
And wild flowers bloom galore
Out in God's lovely garden—
How could I ask for more?

Carrie Jacobs-Bond in "Robin Adair" has given one more exquisite example of her art. It is almost simplicity itself, but how beautiful in its simplicity! The poem is said by the best authorities to be the original words that inspired Burns.

ROBIN ADAIR.

Art thou for ever gone, Robin Adair,
While I am left alone, Robin Adair?
Can I believe thou art torn from my aching heart?
How can I bide the smart, Robin Adair?

Still is thy bosom now, Robin Adair,
Cold is thy manly brow, Robin Adair.
Wintry this world to me, Pleasure it canna be.
I am bereft of thee, Robin Adair.

But true love canna dee, Robin Adair,
Sweet thought to comfort me, Robin Adair,
Soon shall we meet again where joys that never wane
Shall banish ilka pain, Robin Adair.

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Charles V. Stanford ..	*Tourbillon*, Op. 150, No. 6	Difficult	Augener, 2/- net.
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CHORAL.

Composer.	*Title.*	*Combination.*	*Publisher and Price.*
W. G. Whitaker (arr.) ..	*Down the Waggon Way*	Three female voices ..	Curwen, 3d.
G. Bernard Gilbert ..	*Minstrel of the Night*	Two female voices ..	Curwen, 3d.
Herbert J. Wrightson ..	*A Seven-part Amen.* For Church use		Gilbert Music Co.
J. Lewis Browne	*Hymn in Honour of St. George.* For Church use		Gilbert Music Co.

Composer and Listener.

The Successful Listener is a good title, and is the heading of an article in the current *Musical Opinion* by Matthew Kingston, who, after arguing, very rightly, that the duty of the listener is to train himself in the faculty of receptivity, states that the duty of the composer is to give "a correct title to his work" which shall be "the clue to his thesis," and that "any composer who seeks to hide (!) the main purport of his music under a laconic Opus number (such, for instance, as 'Sonata, Op. 1, No. 2') deserves to have to wait for recognition of the quality of his work." We suppose this curious verdict is due to the writer's anxiety that modern composers shall not have to wait as long as—shall we say Beethoven?—before their works are properly valued, for he says "Life is too short, and audiences ought not to have to puzzle and waste time in trying to find out whether the composer has anything or nothing to say for himself." Any audience which is as puzzled as all that in the absence of a descriptive label certainly needs training in receptivity, and we should suggest that a little study of Sonata Form would be helpful. Before being so severe on "the morbid shyness of the composer in failing to designate his music," Mr. Kingston might remind his would-be successful listener that "a nod is as good as a wink to a blind horse."

As usual, there are many other interesting and varied articles between the two covers of *Musical Opinion*.

Abt Vogler's Recital Programmes.

A sketch of the life and activities of that eccentric but talented organist and organ innovator, Abt Vogler, which appears in the April *Choir*, will interest more musicians than merely those who are organists. Some of the Abbé's recital programmes make surprising reading, notably one given in the Lutheran Church at Munich. Here are some of the items:—

"Terrace song of the Africans, while they dress their flat roofs with lime, during which alternatively one choir sings and the other stamps.

"The shepherd's delight, accompanied by a thunderstorm.

"Flute concert: Allegro, Andante, Rondo.

"Song of the Hottentots, consisting of three bars and two words: Mayema, Mayema, Huh, Huh, Huh.

"The Siege of Jericho—Israel's prayer to Jehovah, Trumpet Fanfare, Collapse of the Walls, Entry of the Victors."

The above, it should be stated, is the programme of an organ recital, not of a variety entertainment.

A short article, with portrait, on Roger Quilter, a paper entitled *Harmony and the Schoolgirl*, and a page of notes on the Centenary of the Halifax Choral Society, are some of the chief features of interest in the April *Musical Herald*.

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